

NZHOUSE

JULY
2015

& GARDEN

INSPIRING HOME LIFE

WARM-HEARTED HOMES

Welcome winter
with *pine cones*,
kumara pie and a
little bit of *velvet* *page 92 & 128*

OVER BEIGE?
*You'll love this lush
& colourful home*
page 18

**THE
CANTERBURY
HOUSE**
*THAT MAKES
CONCRETE
COSY*
page 56

**WE VISIT
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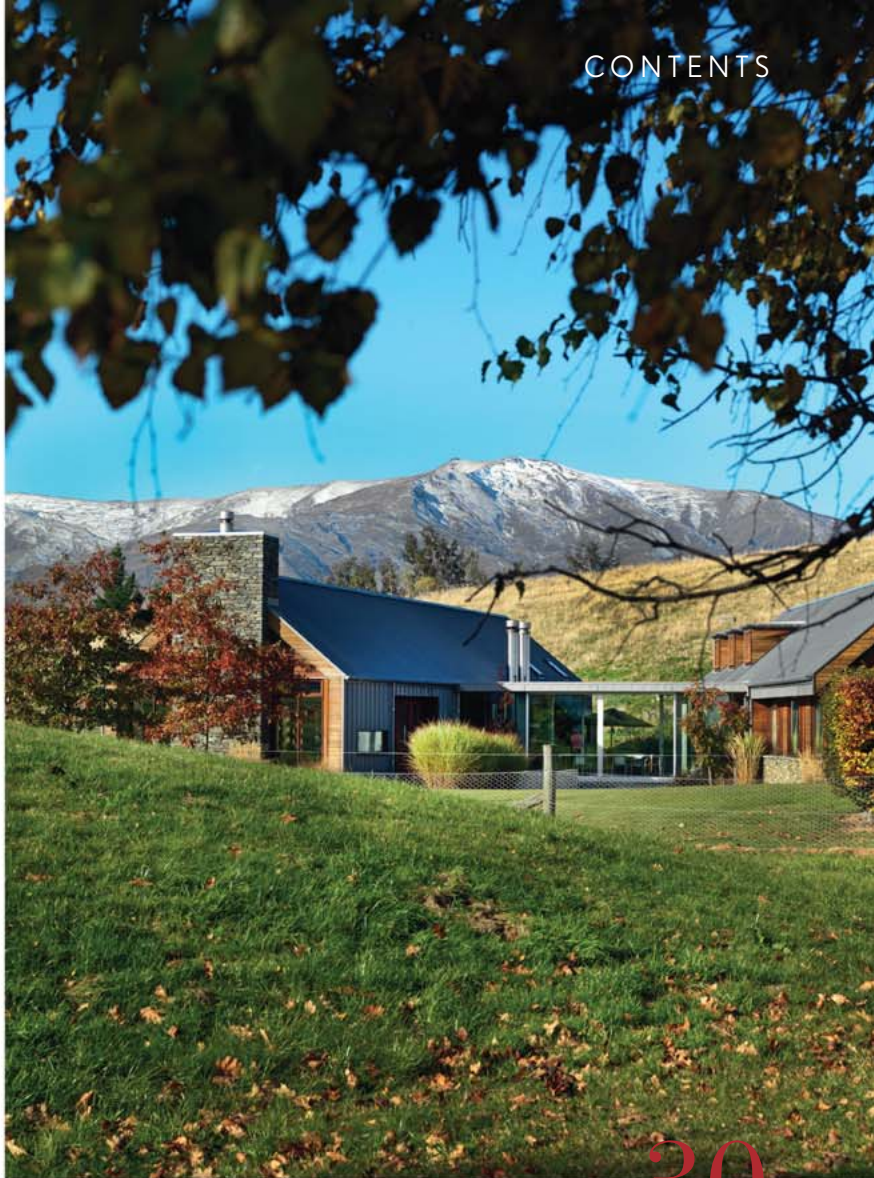
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JULY 2015

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Fact of the month: 37.4% of NZ House & Garden readers travelled overseas in the last year
(Source: Nielsen CMI Q4 2013-Q3 2014)



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ABOVE Sally Duggan.

BELOW In this issue, on page 92, we count our winter blessings: hot toddies, firewood stacks, hand-knitted throws, puddings and pine cones, candlelight and comfortable velvet cushions.



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From the editor

YEARS AGO, WHEN I was editor of a parenting magazine, we ran a story about a preschooler who was obsessed with eggs. She carried a raw egg cradled in her hands, treated it with awe, never broke it.

I loved that story, because the little girl's reverence made me think for the first time about the magic of eggs – their shape, their fragility and strength, the fact they carry life at their core.

Onions – which are a point of discussion with our columnists on page 114 in this issue – strike me as being a bit the same. Cheap and long-lasting, they're everywhere and unheralded – the sort of vegetable that sees you through when you haven't got to the market for a week. But they are something more too. Onions also have a bit of magic about them. I am, of course, not the first person to think this: the ancient Egyptians worshipped onions as symbols of eternity for their layered "circle within a circle" structure; athletes in ancient Greece ritually rubbed themselves with onion juice for strength before a big event.

When we were kids, my mother used to cut up an onion and put it beside our beds if we had a head cold or flu. She did it because my grandmother, who came from a small village in England, swore by it. It was a folk remedy that dated back to the bubonic plague, when people believed that onions trapped and cleaned noxious air. Mum didn't buy the noxious air theory, but she cut up the onions anyway, "just in case there is something in it". As the astringent onion fumes percolated through my congested fug, my childhood self thought there might be something in it too.

Now, of course, I know there's not. Experts these days praise the nutritional value of onions and allow for some anti-inflammatory and immune-building effects, but firmly debunk germ-zapping theories. They also point out the downside of onions: their odour-inducing rep, the red eye and tears, the soap-resistant onion stink.

But, for me, onions are still a bit special. Occasionally, when I get out my favourite chopping board and slice an onion to start dinner – when I peel off the brittle saffron layers, bisect the nestled pale green circles, release that surprising, eye-smarting tang – I am washed over with a feeling of wellbeing, a sense that all is right with the world.

It is, of course, a memory of being lovingly cared for when you are sick. And there's more than a bit of magic in that.

Sally

SALLY DUGGAN

SALLY WEARS A FRENCH CONNECTION SKIRT, TOP BY STAX; PHOTOGRAPH BY JANE USSHER; MAKE-UP BY LEISA WELCH; HAIR BY MICHAEL KENT

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BEHIND THE SCENES



PRECIOUS CARGO

Art director Richard Brunton knew exactly where to find the pottery vessels he would fill with wildflowers for this month's cover shoot in Queenstown: his mother's house. "She's had them for about 50 years," says Richard. "I knew that they would be perfect." Each precious piece was carefully protected by layers of bubble wrap and stowed in Richard's carry-on luggage. Once he arrived at Sally McChesney's Queenstown home (page 30), they were brought out again and filled with wildflowers, collected from the garden by Sally herself.

PHOTOGRAPH: *TESSA CHRISP*
 STYLING: *RICHARD BRUNTON*
 CREDITS: *Cushions on armchairs from Designers Candy; candlesticks from Cavitt & Co; all other items homeowner's own.*

YOUR MAGAZINE OF THE YEAR

We love it when our readers tell us about the real pleasure they get from *NZ House & Garden*. "Every new issue signals a bit of me time," they often say. "I pour a wine, lie back and lose myself in your pages." Extra gratifying then, to know the magazine had the same effect on the judges at the prestigious Canon Media Awards, who named *NZ House & Garden* as Magazine of the Year just before we went to press. "Slipping into this magazine's pages is like luxuriating in a warm bath," they said. "Its beautiful imagery and delightfully authentic stories of Kiwis from all walks of life were consistently of the highest standard."

THE NZ HOUSE & GARDEN TEAM, from left: *Sally Butters, Melisa Sinclair, Sue Thomas, Andrea Warmington, Sally Duggan, Jan Chilwell, Rosemary Barraclough, Richard Brunton, Jane Ussher, Elaine Millar.*





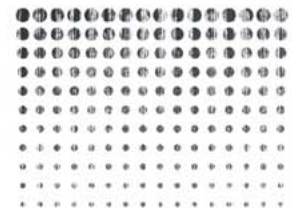
BATHROOM BOOK 2015

WHERE INSPIRATION STARTS...

Your new bathroom - whether it's a revamp of an existing bathroom or a brand-new design, choosing how it will look and function can seem a daunting task.

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TALKBACK

Flight of fancy

Thought you might like to see the butterflies I made for the wall of my granddaughter's bedroom. Your idea in the April issue (page 51) was so lovely and easy to do, it has also inspired a friend of mine to make them for her granddaughter.

Maureen Persico, Lower Hutt



We clean up

I've noticed that *NZ House & Garden* has an alarming effect on me. After a quick flick-through, the magazine is put aside and a flurry of housework ensues. Hours later, I look around my lovely house, having dusted, cleaned and admired my treasures. Only then do I let myself read your fabulous magazine cover to cover.

Jeanette Barker, Paraparaumu



True brew... or not?

One of the beautiful teapots in your May shopping page is described as "Dresdner porcelain from T2". This is misleading: in fact, the pot looks identical to famous Lomonosov Imperial Porcelain made in St Petersburg. This design is called Cobalt Blue Net, hand-painted using mineral cobalt and 22-carat gold and trademarked since 1945. Genuine Lomonosov porcelain is of amazing quality and deserves to be featured under its real name (if this is the real thing, of course).

Olga Collins, Christchurch

T2'S RESPONSE:

Thank you for your feedback, Olga. Yes, our teapot is genuine Lomonosov Imperial Porcelain. The design takes inspiration from ancestral Russian design and the product name "Dresdner" was given in homage to the iconic porcelain brand of that name. To avoid confusion we have dropped any reference to Dresdner, and the product can be found on our website as Tulip Cobalt Net.

A different pet story

I love seeing families with their beloved pets in *NZ House & Garden* mag, especially since I have just had a very sad week spent caring for a rescue puppy until his new family could take him. He had been badly treated by previous owners: his eyes looked haunted, he jumped at noises and was scared of squeaky chew toys. Just one week with him really brought home how sad pets can be. I pray his new family keep him, even if he chews and digs, until he outgrows being a puppy.

K Dempsey, North Canterbury

A lonely cook writes

I was very interested to read Janette Bilton's letter saying how she would love a private kitchen (June). My experience is very different: we live in a beloved historic home and the one thing that irks me is the separate kitchen. When we have guests I have to cook oven meals so that I can sit and enjoy their company. Most of our friends have open living so the host doesn't miss out.

Lynley Cullinane, Fendalton

WHAT DO YOU THINK?

Are reproductions (aka knock-offs) okay with you, or must it always be the real thing?

We love your letters Email your thoughts on whether you'd settle for a replica or prefer to save for the real thing (or anything else that's on your mind) to editor@nzhouseandgarden.co.nz. Every letter published next issue will win this zebra print cushion from French Country Collections, \$69, available at un deux trois in Auckland, call 0800 503 500 for other stockists, frenchcountry.co.nz.



DETAIL OF THE MONTH

Like homeowner and interior designer Jane Swinard, some of us here have "a bit of a thing for black". Jane shows how to use it in her Governors Bay bedroom, pictured at left and on page 89. A model of high-spec simplicity, with monochrome art and a black-on-black Jean Paul Gaultier wallpaper, it even boasts underbed storage in the dark-stained MDF sleeping platform. Functional and fabulous.

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Sally

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THIS PAGE In the lounge of Maggie Lewis and Graeme Walker's Remuera home, two Dick Frizzell paintings are suspended on either side of the fireplace in front of the mirrored walls – at left is *Gas Man's Morning Tea* and, on the right, *Cherokee Indians*; the antique chandelier was found in Sydney.

OPPOSITE Below a glitter painting by Reuben Paterson is Barry Lett's *Of Deserts and Religions*, one of Graeme's favourites; the reproduction chest was bought as bare timber, with paintwork by artist Mary Pinnock and ormolu brasswork by Graeme.



MOVING PICTURES

Thanks to the owners' passion for *New Zealand art*, wall space is at a premium in this *Auckland home*

WORDS JES MAGILL / PHOTOGRAPHS JANE USSHER



AS A HIGH-FLYING TV commercial-maker, Maggie Lewis has hired hundreds of art directors in her time, but she has never hired an interior designer. “We both have strong ideas of what we like and how to arrange things,” says Maggie’s husband Graeme Walker, a film industry veteran.

Adds Maggie: “We’ve always been interested in making our house into a home that suits us. We find it inspiring following the work of various interior and garden designers and we love trying out elements that especially appeal.”

For much of the previous three decades, Maggie had been looking out for “elements that appeal” on a much broader stage. She co-owned TV commercial production business Sydney Film Company with two stalwarts of the Australasian film industry – New Zealand director Tony Williams and later Australian director Peter Cudlipp.

“Tony had already made two highly successful commercials – the BASF *Dear John* and the Cadbury Crunchie Bar ad – before I was invited to work with him in Sydney in 1982. It was so easy to say yes, drop everything in Auckland and head over there.” The *Spot the Dog* ad for NZ Telecom and the *Bugger* ad for Toyota Hilux were just two of the high-profile campaigns that followed. >

THIS PAGE (clockwise from bottom left) The crystal Magnum was bought in Monaco and caused a lot of trouble bringing it into the country. Maggie and Graeme with Bessie, a poodle/schnauzer cross. The lounge’s neutral background tones are lifted by a lilac pillar. This yellow glazed porcelain vase with handpainted peonies was first spotted in the UK and eventually bought at The Country Trader in Sydney. The chair is upholstered in a Designers Guild velvet sheen fabric. **OPPOSITE** A pig by New York designer Harry Allen, bought in Sydney, sits in front of a hand-blown glass vase by Gary Nash; the painting is *Two Full Pink Roses* by Pamela Wolfe.





But in 2009 it was time for a change and Maggie and Peter Cudlipp decided to wind down the business. “The industry had changed,” says Maggie. “Also, my lovely mother Anne was in her twilight years [she has since died] and Graeme really wanted to return to New Zealand, so in the end it made sense to close the company on a high note and set sail for a totally new adventure.”

Back in Auckland a few months later, work started on the Remuera, Auckland home they had bought a year earlier. Architectural details were updated, new wiring and light fittings were installed throughout, a new verandah added, the pool retiled and a complete interior refurbishment completed.

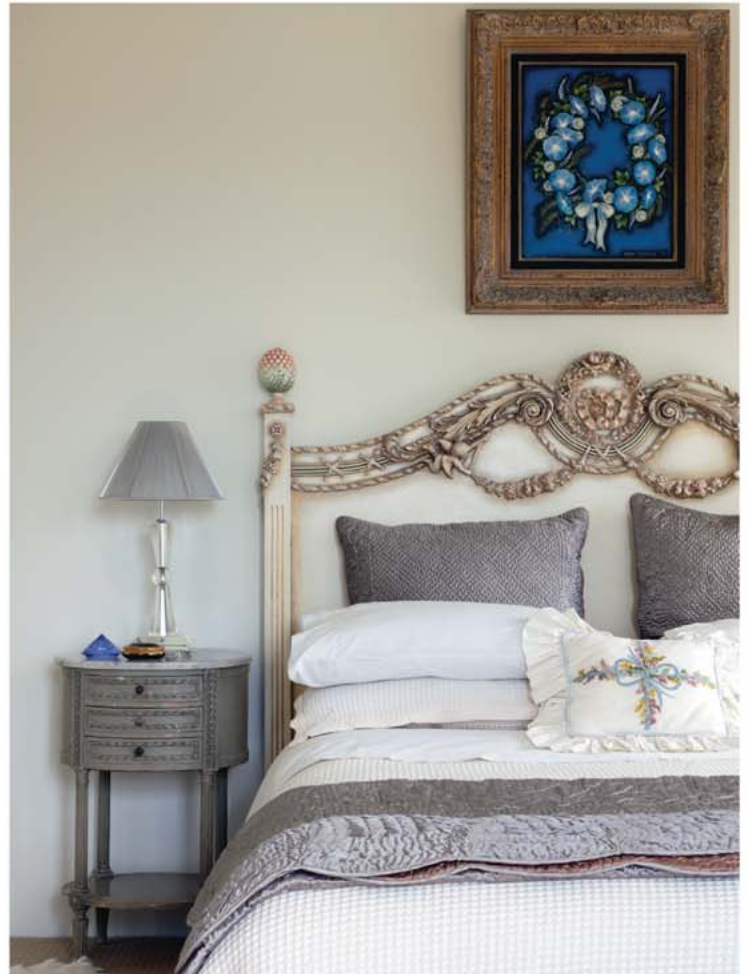
Designed by architect Andrew Patterson, the two-level European-inspired home, now 10 years old, is perfect for showcasing the couple’s colourful fusion of art, design and furniture in styles ranging from Louis XIV to contemporary classics. “It’s all been brought together with no conscious theme in mind,” says Graeme. “They’re simply the things we love.” >

THIS PAGE (clockwise from top left) An original Herman Miller Eames chair and ottoman sit in front of an Aubusson tapestry (top) and a very old still life by Tom Crowell. On the wall by the kitchen are: a painting by Allen Maddox (top left) above an oil bought locally last year, by 95-year-old Ron Steenberg, who’s still painting; further right is a painting of Bessie as a pup by Mary Pinnock and below it a painting by John Grant of Eddie, a dog they used to see on their morning walks in Sydney – a favourite purchase; Dick Frizzell’s *Pink Roses* is above the bench. Graeme in the kitchen. A Karl Maughan painting hangs in the entranceway above an antique hand-painted Venetian dresser.

OPPOSITE An Italian Maxalto dining table looks out to the garden.







"IT'S ALL BEEN BROUGHT TOGETHER WITH NO CONSCIOUS THEME IN MIND. THEY'RE SIMPLY THE THINGS WE LOVE"



THIS PAGE The wallpaper in the main bedroom upstairs is Fiori by Fornasetti and the rug is French Aubusson silk.

OPPOSITE (clockwise from top left) The 4m-long hallway rug was bought at Robyn Cosgrove's Woollahra shop in Sydney; the painting nearby is by Australian Mary Shackman; on the stairs is Dick Frizzell's *Despondent Woman* and, above that, *The Beehive* by Michael Hight. The guest bedroom, with a painting by Mary Pinnock above the bed. A French antique mirror bought in Sydney in the master bedroom. The two works in the guest bathroom are by Hawke's Bay artists – a painted oar by Leanne Culy and a beautifully detailed work by Jo Blogg. >





“GRAEME HAS A PARTICULARLY FINE EYE FOR ART AND THAT HAS BEEN A SHARED PASSION IN OUR LIFE TOGETHER”



Maggie and Graeme are both seasoned collectors of New Zealand art and their ability to find and decorate beautiful homes in which to display them has brought them to the attention of *NZ House & Garden* before – their previous, Spanish Mission-style Sydney home featured in our August 1997 issue.

Now, five years after the couple moved in, an eclectic array of paintings covers the neutral walls of their current home. That’s all the better to showcase colour and pattern in the art and furnishings, says Maggie, though they have indulged in a black-based extravaganza of floral Fornasetti wallpaper (Fiori) in the master bedroom. In the living room two pillars were painted pale lilac and purple “to inject some colour into the room, which was rather beige. Plus they pick up the colours in the rug.”

The couple’s first serious art purchase was a piece that Maggie commissioned from Dick Frizzell in 1981. They’ve acquired many more Frizzells since, including two works bought just before they left New Zealand in an attempt to pacify their anticipated longing for home. >

THIS PAGE The loggia gets plenty of use in the summer; the wall artwork is by Fane Flaws.

OPPOSITE (clockwise from top left) The large floral painting in the study is by Mary Pinnock; the Indian rug on the sofa was bought in New York. Peonies and orchids partly obscure *Good Value* by Dick Frizzell. Making a splash in the upstairs hallway is *The Fat Boys* by Australian-based New Zealander Joanna Braithwaite – another favourite, bought by Maggie for her Sydney office. In the mezzanine gallery is a screenprint of Joseph Beuys by Andy Warhol entitled *In Memoriam*; below it in the stairwell is *Growler*, by Australian Adam Cullen. The shelves in the study were added by Maggie and Graeme.





They remained loyal supporters of the New Zealand art scene while living in Australia – trips home for work and family were usually organised around exhibitions by favourite artists.

“Graeme has a particularly fine eye for art,” says Maggie, “and that has been a shared passion in our life together. Art is one of those things, like good music or fine acting. It just gets inside your heart and mind, capturing both in uplifting, thought-provoking ways.”

Acquiring art can be an unnerving business, she admits, but, “You have to buy that special painting or sculpture when you see it, because it may never be available again. And it’s character-building to experience a bit of a heart flutter when you pay for it!”

Not surprisingly, buying art for love rather than investment has put a premium on available wall space in the Lewis-Walker home. “We don’t like to sell pieces because we love them, and the memories they hold, so we have very few walls or surfaces left,” says Maggie.

“The challenge has become, where to put it all. We don’t like cramming too many into a finite space so we’ve literally run out of room. And we’d much rather travel and have time for family and friends.” ■

Q&A

A TIP FOR OTHER HOMEOWNERS: Large-scale mirrors open up spaces and provide lots of light. We have them both inside and outside in the garden. (*Maggie*)

PROUDEST DIY ACHIEVEMENT: Topiarying the Hollywood junipers; they’ve had turned out brilliantly. (*Maggie*)

BEST THING ABOUT THE RENOVATION: The loggia outside the kitchen and dining room. It’s added character and connects the house to the garden. (*Graeme*)

BEST MONEY WE SPENT: Doing the garden. We just love it and though it’s small it’s more than enough to keep the two of us busy. (*Maggie*)

THIS HOUSE IS ECO-FRIENDLY BECAUSE: To make the house more eco-friendly and safe we have replaced the many halogen downlights with LED ones. It means we don’t have to get up on ladders to change light bulbs for a very long time and given some of the ceiling heights that’s just as well. (*Graeme*)

BEST WALK IN THE AREA: The Orakei Basin boardwalk and just walking around the streets – so many beautiful trees. (*Both*)

BEST PLACES FOR COFFEE: Remuera Local Cafe Bistro on Remuera Road and Shore Road Cafe. (*Both*)

Maggie Lewis & Graeme Walker

THIS PAGE The pool was tiled recently and the garden completely remodelled into the formal, Italianate style with topiary.

OPPOSITE (from top) The fountain bowl by Sydney-based Frank Ball is the couple's second such purchase; they left the first one in their Sydney garden when they sold the house. Topiared Hollywood juniper (*Juniperus chinensis* 'Torulosa'). Graeme and Bessie return from a walk.



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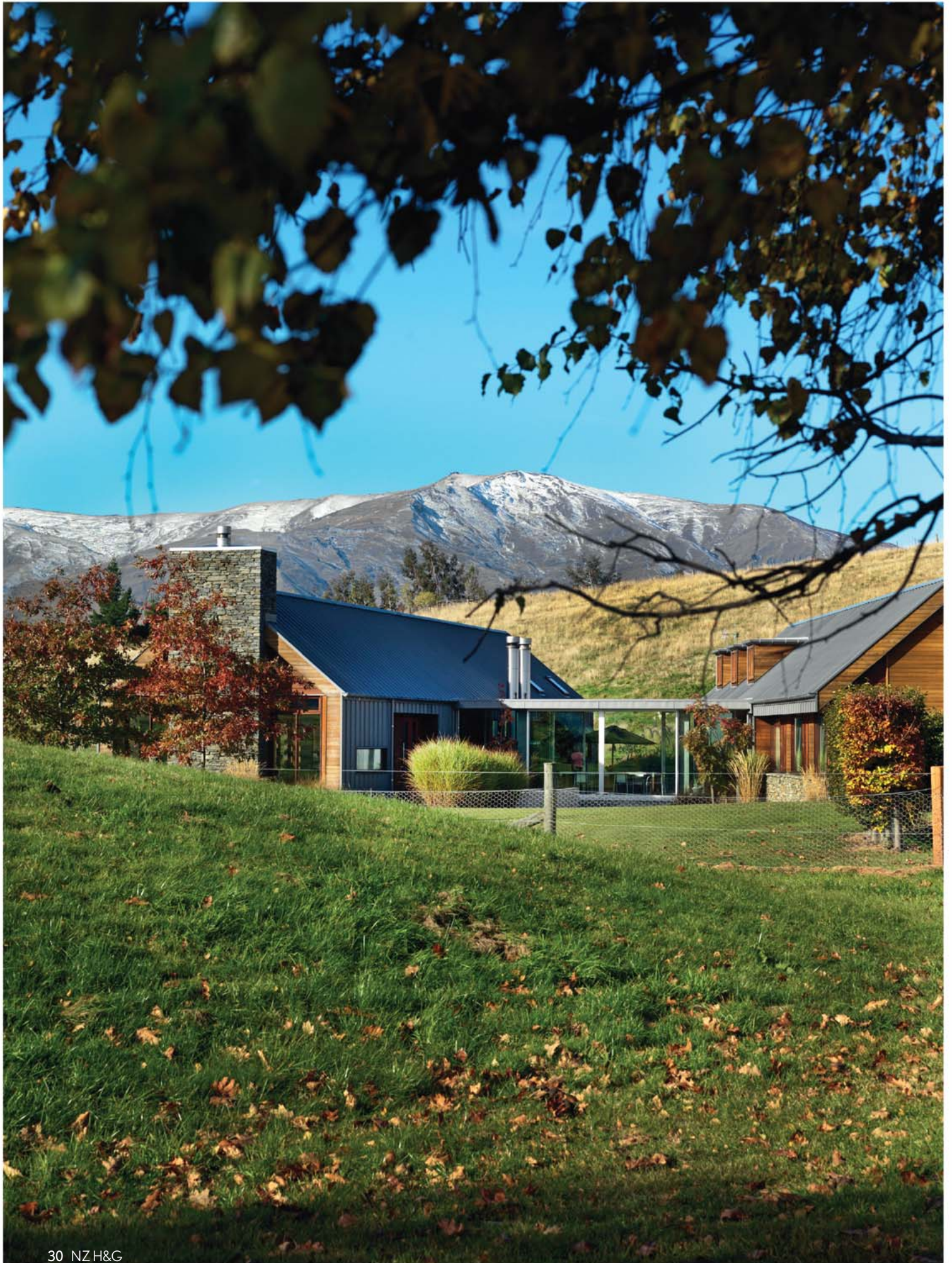
The new KOHLER Reach compact back to wall toilet suite offers a combination of striking contemporary design coupled with practical, solution driven features. This ingenious toilet has a 600mm projection, so ideal for smaller spaces. The 4 star WELS rating, quiet close, quick release seat and ease of installation make this compact 'star' an ideal choice.

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Mountain high

The farmhouse feel of this Queenstown home has happy echoes of its owner's childhood in Dorset

WORDS **PETA CAREY** / PHOTOGRAPHS **JANE USSHER**



THIS PAGE The atrium in Sally McChesney's Queenstown home looks out to Ben Lomond; shaded and cool, it is the go-to spot in the heat of the summer; the Skagerak dining table is from Design Denmark.

OPPOSITE The home is nestled in the Dalefield hills with the Crown Range in the background.



SALLY McCHESNEY WHISTLES to Kala, her foxy/Jack Russell cross, and we climb a stile to a neighbouring paddock, then walk uphill through tussock to a rocky outcrop. From here, there's a 270-degree view of the Wakatipu Basin, with the house below, settled into the Dalefield hills. Kala has spotted a rabbit and scarpers off into the distance.

Shielding her eyes from the low autumn sun, Sally surveys her piece of paradise, remembering how it came to be home. She acknowledges that, yes, it did take her a good long while to find this corner of Aotearoa. She recalls growing up on a farm in Dorset, where animals, particularly horses, were a big part of her life. Fast-forward a few years and Sally moved to Auckland, with Cordon Bleu training under her belt, and established a catering business, Chestnuts. Her twin sister Sue soon followed, settling in Wanaka, and Sally, her former husband and their two children often holidayed in Central Otago. Finally, they succumbed and bought a piece of land in the rolling hills near Queenstown.

"I think of this as a contemporary farmhouse," says Sally. Although it was built as a holiday home in 2006, it was designed as a permanent home and Sally has been living here full-time since 2012. "I love it – every angle, the changing colours, the light, and each corner of this house." The main building is akin to a farmhouse and the separate guest bedroom wing reminiscent of a stable block, with a water trough and courtyard between them.

"Central Otago is lovely any time, but it is gold in autumn." The trees they planted – fruit trees, pin oaks, silver birch and Japanese cherry – are all aglow in the days before winter really strikes. >



THIS PAGE This issue's cover was shot in the main living room, which features warm Victorian ash beams and tongue-and-groove ceiling, schist stonework and the steel of Ambit Stone light fittings from ECC. **OPPOSITE** (clockwise from top) The hall of the main wing of the house looks into the glass-walled loggia; Simon McIntyre's abstract panels hang on the wall. A Philip Truettum work hangs beside the dining room table, which was bought from John Stephens Antiques. Sally McChesney with Kala, her wire-haired Jack Russell/foxy cross, who keeps a close eye on the local "cottontail" population. The recessed wall in the living room is the perfect space for a painting by Australian artist Dale Frank.



THIS PAGE Sally loves the warm tones of the wood used throughout, including American oak floors and Victorian ash ceilings; the cupboards, by Coronet Woodware, are laminated Victorian ash; Japanese-style sliding louvre doors, at left, allow the breeze through in summer and add extra insulation in winter.

OPPOSITE (clockwise from top left) The solid laminated benchtop by Kings Fourth Generation Woodworking is dark-stained Victorian ash; the green earthenware is by Tony Sly. This cosy living space alongside the kitchen is used every day; Sally chose the bar stools from ECC because of their "tractor-like seats"; the side table is from Cruikshank Furniture in Arrowtown. The antique cobbler's bench in the entrance hall came from Gary Mahon Gallery in Queenstown. An oil painting of the Rees Valley by Dutch artist Geraldine van Heemstra rests behind home-grown quinces.





Architect Wendy Shacklock chose materials that fit the Central Otago vernacular: schist stonework, Victorian ash and cedar woodwork inside and out, with natural zinc cladding and roofing – a modern take on corrugated iron. Inside, cedar beams in the living room echo the roofline of an old barn.

Although the materials have historic links, Wendy's design is truly contemporary. The loggia, or covered atrium hallway, is only two metres wide at the glassed entranceway, then angles gently to four metres wide before ending at a pergola that continues onto the lawn outside.

The separate wings of the house are similarly gently angled away from one another. "It means guests don't simply stare at the living room windows across the courtyard; all have a view to the surrounding mountains."

"This is also a craftsman's house," says Sally, pointing out the exacting detailed work by late Arrowtown builder Ewan Edgerton. Sliding doors and louvres all disappear into the walls, either opening up the entire home in summer or closing off to create a sense of warmth and privacy. Such was the quality of the design and craftsmanship that the house won several awards, including a Master Builders Gold Award in 2008. >



THIS PAGE The front door opens into the loggia, a glassed-in hallway that connects the wings of the house; the stairs to the left of the entrance lead to an office; native beech trees grow in the shade to the south.

OPPOSITE (clockwise from top left) A Toss Woollaston canvas hangs in a guest bedroom; the reflective art deco chest and leather armchair are from Gary Mahon Gallery. All the bathroom joinery was created by Coronet Woodware. The home has views of Coronet Peak from the front hallway. Dick Frizzell's *A View from the Peak* hangs in the master bedroom; the en suite bathroom is behind the timber wall.



This is very much a house to share. With four dining areas, two living rooms, three guest rooms and a guest apartment, it's regularly filled with people enjoying good food and wine. The McChesneys' adult son and daughter come and go, as do a stream of friends and family from Auckland and the UK.

Always the consummate cook, Sally revels in catering for the hordes: "Feeding people, and sharing their enjoyment, gives me pleasure." The week *NZ House & Garden* visited to shoot the cover, though, Sally had visiting Wwoofers, who were whipping up "something vegetarian with lentils and mushrooms" after Sally had spent the day helping to harvest olives at her sister's vineyard. In turn, Sue gives her twin a hand when things are hectic at Sally's new venture Taste & Savour.

It's a cafe and wine shop, with a tasting room on the cards. Visitors can sample Sally's home-style cuisine, which makes the most of Central Otago produce. "We use local fruits to make jams and chutneys and do a delicious apricot and almond tart – the fruit here has so much flavour."

Back home, Sally had definite ideas about her kitchen design. It's compact, so there's not too much walking from dishwasher to cupboards. A separate work station is tucked deftly around the corner (with a sink, catering-size oven, fridge, pantry and bench). The path from the kitchen door leads to "Mrs McGregor's garden", as she calls it. Even in the chill of autumn, her rabbit-proof vegetable garden has raspberries, kale, beetroot and herbs. Crab apples and old-world quinces hang from the trees. >

HOMES

THIS PAGE (from top) Clad in cedar and VMZinc, the two wings of Sally's "modern-day farmhouse" are angled gently away from each other, ensuring the guest bedrooms (on the right) all have a view of the mountains past the main living wing of the house. Although Sally doesn't have any horses of her own, she enjoys their company in the surrounding paddocks and designed a water feature shaped like an over-sized water trough as a whimsical take on an English stable yard.



Although it's a place that soaks up visitors, it's also a delight to enjoy the peace, sun and nourishing hills when guests are gone (perhaps with a dog for company, exhausted from chasing rabbits). There are cosy corners to sink into beside the fire alongside the kitchen or on the window seat in the living room, with its view of the sun setting not over the gentle contours of Dorset, but the rugged, snow-touched peaks of Central Otago. ■



Q&A

FAVOURITE KITCHEN APPLIANCE: The Vibiemme coffee machine to fuel my addiction, or the little Fisher & Paykel pizza oven – perfect for lasagne, a batch of muffins or baked potatoes. It heats so quickly, I use it five times as much as the big oven.

BUILDING LOW POINT: Arriving from Auckland to meet the furniture van and move in, to find the builder had been too scared to tell me the wooden floors weren't sanded and stained and the contractor was on another job for a week. We spent four days at Millbrook instead of unpacking, so it wasn't all bad!

BEST MONEY WE SPENT: On the five big stacking louvre shutters on the front of the house – Japanese-style shade in the summer and a chalet-style substitute for curtains in the winter.

BEST PIECE OF ADVICE: Choose the builder, not the cheapest tender.

THIS HOUSE IS ECO-FRIENDLY BECAUSE: It captures the sun and the concrete floors store the heat. We have our own water, sanitation and four large compost bins.

FAVOURITE FAMILY TREASURE: My grandmother's Waterford water jug – it brings a sense of luxury to a simple glass of water.

FLOWERS I COULDN'T LIVE WITHOUT: I like "green-gardening" with colours, shapes and textures. Euphorbias are a favourite for year-round interest and they last well when picked.

BEST ATTRACTION IN THE NEIGHBOURHOOD: The Wakatipu cycle trails – a wonderful way to enjoy the environment and work up an appetite for dinner!

Sally McClesney



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NZHOUSE
& GARDEN

ANTENNA

Seven pages of news and design trends

STYLING: TRACEY STRANGE WATTS; PHOTOGRAPHY: BELINDA MERRIE

Warm up a winter room in a flash with an unexpected colour combination such as coral and mustard yellow. Mustard rectangular cotton velvet cushion cover \$32.90 (cover only) from Citta Design, cittadesign.com; throw \$69 and vases/hurricanes \$15 (small) and \$39 (large), all through French Country, frenchcountry.co.nz; Spoke side table \$99 from Freedom Furniture, freedomfurniture.co.nz; all other items stylist's own.

NEWS JULY

Intriguing snippets from our trend-spotters



ESCAPE IN STYLE

We're inspired by Danish industrial design company Vipp's new idea – the Shelter, which brings some Scandi style to prefab holiday homes. A sleekly simple steel grid supports the two-level space, which comes with kitchen, bathroom and even a living room fireplace. Designed “to facilitate an escape to nature”, the Shelter, says Vipp, “is neither a house nor a mobile home. Rather it is a spacious, functional and liveable industrial object”; vipp.com.



RAISING THE TONE

The muted tones of Father Rabbit's collection of ceramic dinnerware are drawn straight from New Zealand's great outdoors, with evocative names like Cloud White, Egg Blue, Leaf Green and Rain Grey. Deep bowls in Egg Blue, \$25 each from fatherrabbit.com.



FRIENDLY FAUX

Nothing cosies up a bedroom quite like fur. Unless you've got a lethargic pussy cat or a stash of antique fur in your possession, we recommend opting for a deliciously plush faux fur, such as these hot water bottle covers from Ezibuy. We also love the idea of cuddling up with one of their luxurious faux fur throws on a chilly winter night. Hot water bottle covers \$19.99 and faux fur throws \$139.99; ezibuy.com.

FOLD-FASHIONED

Netherlands-based Studio Snowpuppe folds these delicate lightshades with utmost precision using a single sheet of screenprinted parchment paper. Moth lightshade from \$130.20 from studiosnowpuppe.nl.



SHAPE SHIFTERS

Kiwi couple Hannah and Greg Straight have put their creative minds together to come up with a range of minimalist geometric prints for their studio Duett Design. Deco Gold in Mint \$39 from duettdesign.co.nz.



PAPER WEIGHT

Mel Chesneau (styledcanvas.com) discovers a lush floral: Wallpaper is one of the easiest ways to transform a room and, if you're going to do it, you may as well go for maximum impact. I love dark and moody designs, such as this one from Ellie Cashman, which bring depth and intimacy to a room. There's no sign of the trend fading either – wallpaper was still very relevant at the recent Salone del Mobile in Milan. Dark Floral wallpaper from elliecashman.com.

3 DREAM DATES

A DATE WITH DINNIGAN

One of Australia's most well-known fashion designers, Collette Dinnigan, will be the lunchtime speaker at Hawke's Bay's The Farm at Cape Kidnappers to celebrate her new book, *Obsessive Creative*. Collette will speak about her imaginative vision, the process of creating her distinctive clothes (which have even graced the catwalks of Paris) as well as tales from a life spent travelling the world.

5 December, tickets \$120, including a glass of Black Barn Rosé on arrival and three-course lunch, Q&A and book signing with Collette; (06) 875 1900, capekidnappers.com

NIGHT LIGHTS FESTIVAL

The free Night Lights Festival will see Wellington's waterfront and laneways transformed in a captivating celebration of light, art, technology and design as part of UNESCO's International Year of Light and Light-based Technologies. Light sculptures and installations will be accompanied by talks from national and international artists, designers and researchers, pop-up exhibitions and installations.

21-30 August, lux.org.nz

TOUR OF ANCIENT GREECE

Now this really is a dream date: explore the history and culture of ancient Greece on this study tour led by the University of Auckland's Matthew Trundle, a professor of classics and ancient history. The nine-day tour takes in many of ancient Greece's most famous sites, including the Acropolis, ancient Olympia and Delphi, with lectures and fascinating insights provided by the professor along the way.

16-24 April 2016, lifelonglearning.co.nz >

NEW DESIGN CLASSIC

The collaboration of Danish furniture design house Fritz Hansen with Spanish artist-designer Jaime Hayon has brought a softness to their collections, fusing Spanish playfulness with Danish minimalism and craftsmanship. Hayon describes his Fri armchair, launched at Milan Design Week 2015, as a natural extension of his acclaimed Ro armchair. Ideally, he says, the Fri would be placed in pairs to encourage conversation. Find out more at cultdesign.co.nz.





INTERVIEW

WENDY SHACKLOCK

Wendy Shacklock's Auckland architecture practice takes her from Waiheke Island to Central Otago, an area for which she has a particular fondness. She designed Sally McChesney's Queenstown home, page 30.

WHAT'S YOUR CONNECTION TO CENTRAL OTAGO? For 40 years, I spent my holidays in Central Otago in a 100-year-old stone cottage. I adored the simplicity, the rawness of the Gibbston Valley and the extremes of climate that were moderated by the thick stone walls. The cottage was very much about materiality – stone walls, bare feet on timber planks laid straight on the ground, the Shacklock coal oven, the soft sandy schist soil and the spiky tussocks.

HOW HAS THIS EXPERIENCE INFLUENCED YOUR PRACTICE?

It gave me an understanding of sun angles and seasons that sharpened my senses from an early age because I don't like being too hot or too cold. It's a much less forgiving environment to work in. The form in the landscape is also critical; simple, strong forms sit well in the landscape and are fitting in the historical context.

IS THERE A DIFFERENCE BETWEEN DESIGNING A HOLIDAY HOME AND A HOUSE IN A "HOLIDAY" LOCATION?

I don't understand why someone would want to go to a holiday destination if it wasn't going to be about a different experience from home. The luxury we have in New Zealand is our holidays can be about engaging with the landscape in some way. My designs aim to facilitate this and enhance the whole experience. When designing a holiday house, my advice is to focus on what you want to experience, not what you want to have. ■

*ON THE RIGHT WAVELENGTH*

The calligraphic wave pattern of Juju Papers' latest wallpaper design, Big Moon, was inspired by the underground art and music scene in New York City in the 80s, says Juju Papers' founder Avery Thatcher. In keeping with the Portland-based business' mission to create wallpapers with minimal environmental impact, Big Moon is printed using water-based metallic inks on sustainably harvested paper. Each roll is untrimmed, printed by hand and, in most cases, made to order. Pictured above: Big Moon in gold on cream, from jujupapers.com.

A STITCH IN TIME

This cushion doesn't just look good; it will generate income and contribute to the development of a group of Indian women driven from their rural villages by poverty, drought and the mass production of textiles. Tree of Life cushion cover \$49.99 from tradeaid.org.nz.

*AT YOUR SERVICE*

We're sure your dinner party guests would be impressed if you served their drinks on one of these trays, but there's no need to limit serving trays to just, well... serving. Gorgeous trays, such as these jewel-toned beauties from Anthropologie, make a perfect platform for pretty vignettes almost anywhere in the house. Use them to display treasured knick-knacks, jewellery or perfume bottles. Or just lean one up against the wall for all to admire. Virida trays US\$148 each from anthropologie.com.



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bathroom collection



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MIXED BLESSINGS

Flowers, fruit and foliage combine to showcase
the decorative power of nature

STYLING **TRACEY STRANGE WATTS**
PHOTOGRAPH **BELINDA MERRIE**
FLOWERS **FAIRY FLOWERS**

WE CREATED: A winter arrangement combining fruit, flowers and foliage.

WHAT'S IN IT: Roses, succulents, orchids, limes, ivy, berries and general garden greenery.

THE CONTAINER: A vintage cut-glass bowl.

WHY IT WORKS: Floral foam keeps the flowers and foliage in place. The elongated arrangement mirrors the shape of the bowl and gives the arrangement a handmade vintage feel.

WHY WE LIKE IT: It's popular again to include fruit with floral arrangements. The difference this time around is that the fruit is less cultivated and perfect and more real (eg, with stalks and leaves attached).



A high-quality photograph of a wine glass and a glass pitcher. The wine glass, in the upper left, is partially filled with red wine. The pitcher, in the foreground, is also filled with red wine and features a distinctive circular cutout in its side. Both items are placed on a highly reflective surface, creating clear reflections. The background is a smooth gradient from dark grey to light grey.

 KROSNO

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From front left: **Ottoman** \$192.50 from Redcurrent, redcurrent.co.nz; **sheepskin** \$225 from Bob and Friends, bobandfriends.co.nz; **pentagon tray** \$49.90 from Tessuti, tessuti.co.nz; **jug** \$24 and **cups** \$15 each, all from Nest, nest-direct.com; **pedestal table** stylist's own; **glass jar** with cones \$35 and **berry branches** \$20 each, all from Le Monde Home, le-monde.co.nz; Ralph Lauren Home **chair** \$6430 from Cavit & Co, cavitco.com; **painting** by Matt Palmer \$3500 from nkb Gallery, nkbgallery.co.nz; (on mantel) set of five mini **wooden bowls** \$58 from Tessuti; antique **golf club** \$195 from Leopold Hall, leopoldhall.com; (on floor) Glerups **indoor shoes** \$189 from Design Denmark, designdenmark.co.nz; Sylvia the cat; Turkish rewoven kilim **rug** \$7993 from Artisan Flooring, artisanflooring.co.nz; Tridente **coffee table** \$3400 from Studio Italia, studioitalia.co.nz; (on table) copper **candleholders** \$67 each and black **candles** \$3.50 each, all from Tessuti.



FIRE ESCAPE

Dress a classic fireside with dreams of far horizons

STYLING SARAH LODS PHOTOGRAPH BELINDA MERRIE



1



2



3



4



13

GRAIN POWER

Wood always gets a warm welcome

STYLING **SARAH LODS**
PHOTOGRAPHS **BELINDA MERRIE**

1 Toy bird \$70 from Bob and Friends, bobandfriends.co.nz. 2 Acacia board \$99.90 from Citta Design, cittadesign.com. 3 Tea cups \$39.95 (in set of two) from the Object Room, theobjectroom.co.nz. 4 Birch Tree wallpaper \$169/10m roll from Paper Room, paperroom.co.nz. 5 Dama stool \$2600 from Studio Italia, studioitalia.co.nz. 6 Wooden 3D tile POA from SCE Stone and Design, scestoneanddesign.co.nz. 7 Ignis firebowl \$640 from Design Denmark, designdenmark.co.nz. 8 Porcelain floor tiles starting from \$91.31/sqm from Tile Space, tiles.co.nz. 9 Kauri printed cotton 140cm wide \$46/m from Martha's, marthas.co.nz. 10 Vintage spindle wheel \$275 from Indie Home Collective, indiehomecollective.com. 11 Stool/side table \$299 from Paper Room, paperroom.co.nz. 12 Acacia bowl \$39.90 from Citta Design, cittadesign.com. 13 Burnt log side table \$815 from Trenzseater, trenzseater.com.



5



12



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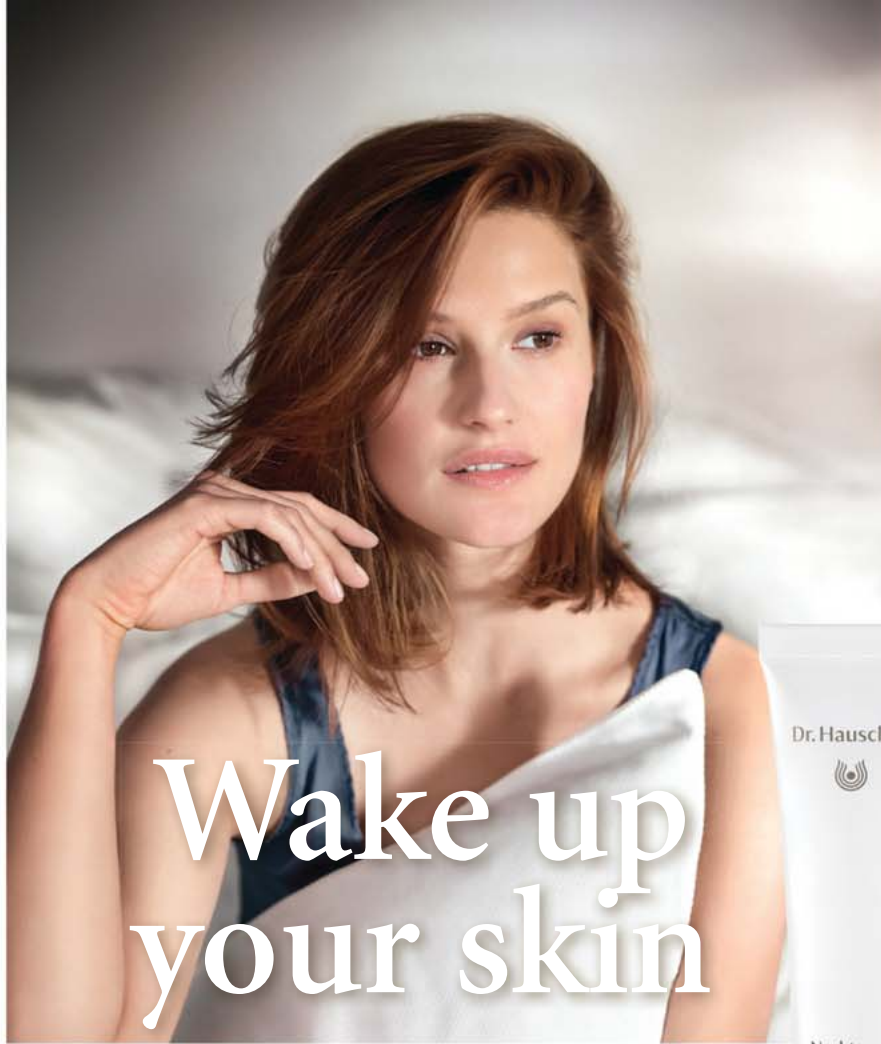
8

PATIENCE



Time spent away from your favourite toy can seem endless. That's why we created SmartDrive™ technology, a clever way to get a wash down to just 15 minutes. Sadly that's still about a week in dog minutes.

Fisher & Paykel



Wake up your skin

GET THE BEST BEAUTY SLEEP OF YOUR LIFE
WITH DR. HAUSCHKA'S **NEW** NIGHT SERUM

Tick tock. It's ironic, isn't it, that while we tend to focus on how ageing affects our skin, we rather miss the point that time is, in fact, very much on our side.

Those eight hours of beauty sleep we're supposed to get each night are hugely important, not only for our general health but also for the strength and clarity of our skin. Even just 30 minutes extra of cortisol-reducing sleep is associated with everything from healing the body to improving intelligence and keeping skin vital.

While we snooze, the body continues to work, boosting circulation and transporting all the nutrients, growth hormones and oxygen we need to build new cells and repair the damage that ages skin and hair. And just as a diet packed with fresh fruits and vegetables will assist the functions of a healthy body while we sleep, so too will nutrient-rich skincare, easing the skin into its nightly activity and supporting its natural rhythms.

Enter the **new** Dr. Hauschka Night Serum, a potent skin nourisher made from the goodness of organically grown Rosen apples. The product captures the skin-rejuvenating power of not only the fruit but also the freshly harvested apple blossoms, and has been specifically developed to bolster the skin's natural renewal processes during sleep.

"You could say that the **new** Night Serum carries not only the potential but the result of the Rosen apple," underscores Annette Greco, Director of Galenical Development at Dr. Hauschka, a world leader in natural skincare. "It is a plant that accompanies us throughout the year and is so familiar that we trust it in our sleep."

Packed with high-quality botanicals, Dr. Hauschka Night Serum is designed to be used only at night. A fast-absorbing, oil-free serum, it maintains and boosts the



A star at night

Dr. Hauschka's new Night Serum harnesses the potential (blossom and fruit) of one of nature's treasures – the Rosen apple. Suitable for all skin types, it is enhanced with the highest-quality natural ingredients to naturally beautify the skin and also fortify it. It's water-based too, letting the skin breathe freely while it restores, regenerates and releases toxins. Apply at night (after cleansing and toning) to the face, neck and décolletage, and wake up to fresh, rejuvenated, radiant skin.

To further stimulate the skin, Dr. Hauschka recommends its unique 28-day ampoule treatment.

Dr. Hauschka Night Serum 25ml
RRP \$75 from Dr. Hauschka
stockists nationwide.
drhauschka.co.nz

skin's moisture levels, leaving it feeling smooth and nourished. Its delicate fragrance, inspired by the Rosen blossoms, frees the senses from the stresses of the day and allows you to glide into sleep. And while you rest and recharge, this beautifully balanced serum goes to work, restoring the skin's natural balance and ensuring that, come morning, your skin glows with inner health, ready for the new day.

Good morning, gorgeous!

Dr. Hauschka





BIG NIGHT OUT

The latest products from the beauty counter

WORDS & STYLING **TRACEY STRANGE WATTS**

1 Trilogy Rosehip Oil Antioxidant \$35.90. **2** Maybelline Dream Matte Mousse Foundation \$32.99. **3** Waterford Mad Men Holloway tumblers \$365 a pair from Ballantynes, Kirkcaldies and Smith & Caughey's. **4** Giorgio Armani Eau de Nuit Pour Homme 50ml \$128. **5** Napoleon Mattetastic Lipstick in Marlene \$42. **6** Elizabeth Arden Ceramide Lift and Firm Day Lotion SPF 30 PA++ \$145. **7** Champagne glasses \$12.50 each from Redcurrent, redcurrent.co.nz. **8** MOR Emporium Hand & Body Wash in Italian Blood Orange \$39.99. **9** Zoya Nail Polish in Paloma \$23. **10** Dr Hauschka Night Serum 25ml \$75. **11** Bird candle \$70 from Bob and Friends, bobandfriends.co.nz. **12** Clarins Ever Matte Mineral Powder Compact \$68. **13** Perricone MD Acyl-Glutathione \$254.

SHOWERING PLEASURE AT THE TOUCH OF A BUTTON

The ShowerTablet® Select lets you start your shower pleasure at the simple touch of the Select button. You can easily switch between spray types on both the overhead and hand shower at the touch of a button.

Two showers in one

Hansgrohe's Showerpipe system (left) includes an overhead shower, hand shower and thermostat. Everything about the Showerpipe is simply perfect. Choosing the shower and spray options is now even easier thanks to the new Select button on the hand shower, the overhead shower and the ShowerTablet® Select (see below left). Everything about the Showerpipe is flawless and the functions are all clearly labelled, making it perfect for any age group. All that remains for the showerer to do is enjoy the experience!

TOP Raindance Select E, 2-jet showerpipe with Raindance Select E120 3-jet hand shower and thermostat.

BELOW The ShowerTablet® Select thermostat is intuitive and ergonomic, offering showering pleasure at the push of a button and allowing you to switch between functions with ease.

RIGHT ShowerTablet® Select with Raindance Select S120 3-jet hand shower.

CONFIGURED FOR EVERY WISH – ShowerTablet® Select thermostat

Select technology now also makes it easy to choose your favourite spray type – you can control it easily and reliably from the thermostat. If you're renovating, you can connect the ShowerTablet® Select to your existing water connections. Simply combine with the shower set and enjoy. The award-winning ShowerTablet® Select 300 works with all Hansgrohe shower sets, and its constant shower temperature provides particularly pleasant and reliable shower pleasure.



NZHOUSE
& GARDEN

INTERIOR of the YEAR 2015

IMAGES FROM SOME OF THE 2014 FINALISTS
AND WINNERS. PHOTOGRAPHY: JANE USSHER



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If you've got one lovely room in your home, and you haven't entered our Interior of the Year award, do it now. The awards are easy to enter, and we're offering cash prizes for category winners and a fabulous holiday package for our Supreme winner. Your home doesn't have to be perfect or premium: we're looking for all sorts of beautiful spaces, from modest to magnificent. Homeowners who have decorated their own homes are welcome to enter, as are designers and architects. Our winners are usually split evenly between clever amateurs and professionals.

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Entries will be in six categories:

- KITCHEN
- LIVING ROOM
- BATHROOM
- BEDROOM
- MOST CREATIVE SPACE
- INDOOR/OUTDOOR FLOW



Category winners will be awarded a trophy and \$1000 cash prize. The Supreme Winner (chosen from category winners) will win a luxury three-night package, staying at The Lodge at Kauri Cliffs in Northland valued at over \$10,000.


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MATAURI BAY NEW ZEALAND

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WARWICK

TAKING A TILT AT IT

The raw beauty of *concrete tilt slab* construction guided the design and build of this contemporary *rural Waipara* home

WORDS **GEORGI WADDY** / PHOTOGRAPHS **JANE USSHER**



THESE PAGES The north-facing main living area of Alex and Judy Mowat's North Canterbury home looks onto a shingle garden where concrete culvert pipes hold cabbage trees; the couple chose the Wassily chairs, designed by Marcel Breuer in the 1920s, as they look great from every angle and are easy to move around; the concrete walls and floors were smoothed and sealed: "Many of the walls were painted in Resene 'Black White', which goes well with concrete... too much concrete can look a bit bleak," says Judy.



THIS PAGE The conservatory opens to a dining area that is sheltered from easterly winds: "The doors stack on to each other, so you feel like you are outside without being blown around," says Judy; the navy and white rugs are from Obelisk, a store in Tai Tapu.

OPPOSITE (from top) The huge mirror in the entrance allows you to see the view from several different angles; Judy's mother used the old leather trunk when travelling from Invercargill to boarding school in the North Island; the black and white cowhide is Brazilian and was purchased from Wayne Wright Antiques in Christchurch. Alex and Judy Mowat in the conservatory.





GIVEN THE MANY and various challenges of house building, you might assume that most of those who attempt it are driven by a vision of the house beautiful – the home they have always wanted. Not so Alex and Judy Mowat. “It wasn’t a house we’d dreamed about for years,” says Alex. “We did have a basic idea, though, and we knew what we liked.”

That idea had been shaped on a trip to Europe, where they had admired aged Italian country buildings, and they were also keen on the concrete tilt slab buildings often used in Marlborough wineries; they loved the raw texture of the concrete. “We knew we could build a house in a similar fashion, but we also knew it would be a mammoth undertaking.”

Everything began to fall into place when they found the right land. After farming in Marlborough for many years and later in Wairarapa, Alex and Judy had settled on Banks Peninsula for 14 years. “After that, our son Richard bought a farm in North Canterbury so we decided to move closer to him, but it all took longer than we’d anticipated,” says Alex.

“We saw this property five years ago. It was only 12 acres [about 5ha] and planted in 10-year-old olives trees on flat, stony country. We loved its simplicity – no stock to worry about and fewer lawns to mow.”

The land was about 2km south of Waipara in North Canterbury. The local weather can be challenging – hot and dry for up to eight months of the year, then frosts and winds – and they knew they’d need to build with those conditions in mind. >



THIS PAGE Alex and Judy designed the kitchen together; their plans were refined by Trends Kitchens in Christchurch, who built the kitchen. **OPPOSITE** (clockwise from top left) A local joiner made the rimu dining table and the orange Bella Ceramica candlesticks are from Zip Gallery in Amberley. Grandson Jock, 11, with Judy; the Mowats have five grandsons and are kept busy following all their sport. The silver teapot was brought to New Zealand by Alex's Scottish great-grandfather, sea captain Alexander Mowat, in 1843; he settled on land in Marlborough's Awatere Valley in 1850. The oil painting *Lake Stream, Upper Rakaia* is by Christchurch artist Amanda Nurse.





But that was nothing to the floods and droughts they had become accustomed to over their previous 40 years of farming, and there was something about the wide-open skies and the arresting view of the Three Deans (a natural formation of hat-shaped peaks on the ranges) that would more than compensate.

“We love the open landscape with distant views,” says Judy, “and we enjoy the activity of surrounding vineyards, olive groves and pastoral farming.”

Confident in their own practical skills, they threw themselves into the build, designing and project-managing themselves, with some help, “right down to the light switches,” says Alex. Everything had to be exactly in position – each of those switches, electrical points, windows and doors was meticulously planned in advance, before the concrete slabs were poured and craned into their final positions. There was no going back once they were set in concrete.

“On one occasion we had placed the light switches too low,” says Alex. “We’d forgotten to allow for the 400mm of wall below floor level, but we managed to rectify it quickly!”

There are 31 concrete slabs of various sizes (the largest being 10m x 3m) in the build, each individually designed by Pete Richards of Laser Design Rangiora. Sally Turnbull, of Sally Turnbull Architectural Design, refined Alex and Judy’s design and drew up the final plans. The pair also profited from early consultations with an architect friend, Peter Marshall.

The giant slabs of concrete were poured on site, so the project was at the mercy of the weather. The concrete wouldn’t set in the wet, and hot weather could dry it too quickly. “It was frustrating at times, but we had great contractors.”

Lifting the slabs into place provided the most dramatic moments of the build. “There was a lot of cursing from the builders drifting through the olive groves to neighbouring properties,” says Alex dryly. “It seemed the language suggested some difficulties!” In the circumstances, the Mowats decided to forgo their site visit that day and leave the builders to it. >



*"WE DIDN'T WANT THE HOUSE TO
LOOK NEW, BUT WE DID WANT IT
TO LOOK CONTEMPORARY... IT'S
A VERY LIVEABLE HOUSE"*



THIS PAGE (clockwise from near right) A portrait of Alex's great-uncle, Harry Mowat, hangs in the den; it was painted by Wellington artist Mabel Hill in 1893. The western side of the house has two bedrooms and two bathrooms used by guests and is separated from the living area by a huge door made from stained Victorian ash. One of the guest bedrooms. The main bedroom's en suite bathroom is deliberately simple.

OPPOSITE A childhood portrait of the couple's son Richard, by artist Vy Elsom, hangs in the Mowats' den; their daughter Kate was painted by the same artist and her portrait hangs at the entrance; the den is much used for office work and as a movie-watching spot for the grandchildren; the floral sofa has travelled with the couple to various farmhouses: "I'd like to keep it as a memento of our past lives," says Judy.



Son Richard, who farms at Greta Valley, 30 minutes north of Waipara, with his wife Suz and their boys Gus, 14, Sid, 12, and Jock, 11, accommodated them in his shearer's quarters during the year-long project. A bonus was the chance to enjoy their grandchildren, who were very young at the time. While building was under way the Mowats also visited daughter, Kate, who lives in Melbourne with husband Will and sons Oscar and Oliver.

Finished in 2010, the house has a U-shaped design with the main part of the house – a huge living and dining area with attached conservatory opening to the kitchen and den – facing north. Three bedrooms and bathrooms, with plenty of space to cater for visiting friends and family, are located in the western and eastern arms of the U. Judy can also escape to her own dedicated space in an outside room attached to the western arm, where she has an easel set up. The room doubles as a family/workshop space.

"We didn't want the house to look new, but we did want it to look contemporary," says Judy, "and we feel we've achieved that.

It's a very liveable house, with polished concrete floors and rugs to break up the starkness. We love the look of finished concrete so much we've left many walls exposed, but with so much grey we painted some walls white to contrast and used big mirrors. Overall, though, we've done very little painting, inside or out."

During the cold winters the house is mainly heated by the low-lying winter sun, which is absorbed by the concrete and radiated out as warmth through the day. "The house is cool in summer and warm in winter," says Alex. "The U-shaped design means the working part of the house faces north and is completely sheltered from the horrible southerly wind that roars up on occasion."

Having lived in large country villas, with sweeping lawns and perennial garden beds, Judy craved a smaller garden and they now enjoy the simplicity of a shingle garden with yuccas, *Cordyline australis* and *Astelia banksii* in large concrete culvert pipes used as planter boxes. No more garden beds to mulch or weed. >



Olive trees still surround them but they recently took out some of the weakest and trimmed the rest into a flat-topped “umbrella” look. “They were getting too big and taking over,” says Judy. “With the lush green poplar belts, it is quite an easy garden to care for. And olives are a tough plant, you can’t kill an olive!”

Adds Alex: “They change colour three times in a day. The shape of the olive leaf is elliptical and alters depending on the moisture and wind. It’s really quite magical; perfect for this area. Sheep graze the paddocks and we love that we can send them back to Richard’s farm when we don’t need them any more!”

In summer, the scents that waft in from the neighbouring vineyards, combined with the heat of the summer sun, is reminiscent of European summers. The mellow concrete exterior of the house complements the grey of the olives and the idyll seems complete: hard work and a good idea rewarded.

“Would you do it again?” I ask Judy. “Once is enough for both of us,” she replies firmly. ■



THIS PAGE (from top) The Mowats wanted a home that would be low-maintenance and sit modestly in the landscape; the roof is Zinalume, the exterior walls are unpainted concrete and the cedar bargeboards will age beautifully. The self-contained barn can accommodate a big crowd but is more often used by the grandchildren for table tennis.

Q & A

PROS AND CONS OF BUILDING A TILT SLAB HOUSE:

The pros are that, by the time the building is in place, all the services – electrical, plumbing, insulation – are all lined and sealed. The cons are that the process is weather-dependent; there is a lot of exact planning. Hanging art on any concrete wall can be challenging. You need a special drill, followed by a plastic plug for a screw, or a good adhesive. (Judy)

A TIP FOR OTHER HOMEOWNERS: Try using large concrete culverts as planter boxes for native cabbage trees. We saw them when buying water troughs for the farm and always thought they had possibilities in landscaping. (Judy)

PROUDEST DIY ACHIEVEMENT: Creating a reasonable lawn out of dry, stony conditions. (Alex)

FAVOURITE OUTDOOR SPOT: The raised vegetable patch. Producing fresh food is a priority and it’s so relaxing out there. (Judy) But sometimes we both have to rush out and cover seedlings in the middle of the night if a frost is forecast. Luckily our bedroom is near the vegetable garden. (Alex)

WE LOVE THIS AREA BECAUSE: A 50-minute drive to Hanmer Springs takes you through viticulture, pastoral farming, rocky limestone outcrops, rivers and mountains. Add to that the wineries and local markets at Amberley. (Alex)

Alex and Judy Mowat



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THESE PAGES Jean Carbon's Raglan home looks out past Ngarunui Beach and the entrance to Raglan Harbour to Waikato Heads – she can see the glow of Auckland's lights on a clear night; the bed of muehlenbeckia at the front of the house is hardy enough to withstand the wind off the sea, as is the rhubarb in the planter box at left: "I've shifted it many times and it really likes that spot," says Jean.

A TRAVELLER'S TALE

A Raglan artisan *scours the world*
for *inspiring fabrics* then returns home
to create her own *colourful textiles*

WORDS **ANDREA WARMINGTON**

PHOTOGRAPHS **KARIN VAN TIL**





*“WHEN WE BUILT, IT WAS A HIDEAWAY. THE VIEW
AND THE LAND WAS WHAT IT WAS ALL ABOUT”*





THIS PAGE An old swingletree (part of a cart drawn by draught horses) is suspended from the kitchen ceiling and used to hang copper pots and other paraphernalia; the candelabra was the main source of light in the early years, when the home had no electricity.

OPPOSITE (clockwise from top) The terracotta-coloured concrete floor retains the sun's heat and keeps the home warm; Jean's artist son Philip made the papier-mâché cactus and painted the lily picture behind it as a Christmas present for Jean when he was a teenager; the checked chairs were among the first things Jean's parents bought when they were first married. A mighty slab of macrocarpa is used for the benchtop. The pot-belly stove in Jean's "night nook" heats the whole house; the wine rack under the seat is composed of terracotta drainpipes. Jean Carbon with Angus, her two-year-old golden retriever.

JEAN CARBON HAS some good advice based on experience: "It's important to be on a mission when you're travelling by yourself. You'll meet so many more people." In 15 years of travelling everywhere from Indonesia to India, Kyrgyzstan to Uzbekistan, the Raglan-based textile artisan's mission has always been the same: to learn as much as possible about the many ancient techniques used to produce beautiful textiles.

"I go to lots and lots of little villages where they still do it like they did hundreds and hundreds of years ago... I love seeing how people in villages dye yarn and cloth and pattern it and sell it in markets; it's really what drives me," says Jean, who puts what she has learned into practice at the studio she added to her barn-style home in the Waikato coastal township of Raglan.

"I hate to think that these techniques and skills might die. But when you go through the outback of China and into these amazing little villages in the hills, where the grandmothers have taught their daughters and the mothers are now trying to teach their daughters... They're more interested in their cellphones. They want to go off and – understandably – do a degree. They don't want to learn how to embroider and stitch. But, fortunately, there's been quite a movement back towards all these crafts."

Jean's always had a special place in her heart for textiles. She learned to sew from her mother and then taught fabric technology at high school for two decades. But in 2000, following the death of her partner Eric, Jean decided that she'd done enough teaching. >



THIS PAGE (clockwise from top left) Jean's studio has two ends – a "wet end" for dyeing and a "clean end" for cutting and pattern-making. Jean's sewing table looks out to sea. After the fabric is dyed, steaming sets the colour and texture; even though Jean wears gloves, she says she always manages to get dye on her hands. The silk for making Jean's scarves is wrapped around a pipe and pleated before painting.

OPPOSITE (clockwise from top left) One of Jean's mother's knitted rugs adorns a guest room bed; Jean estimates she made about 20 of them in her lifetime. Jean's office is at one end of the mezzanine; the guest room is at the other. The drawers in the master bedroom's dressing room were once full of sewing patterns in Jean's father-in-law's fabric shop; she painted them with an array of Resene testpots. Most of the walls are unpainted ply but Jean chose a restful green for behind her bed.



"I wanted to go and do what I was passionate about." So she enrolled in a fashion degree at Auckland University of Technology. "I wasn't that into high fashion but I was totally addicted to textiles and their history and their story. I did a research paper on dyeing techniques and it totally consumed me."

It was then she began making the silk scarves she sells under her label C'Bon Textiles (cbon.co.nz). She dyes these using the ancient resist dyeing technique known as shibori, which is usually thought of as Japanese, but, says Jean, is also practised in parts of India, Indonesia and China ("It's one of those weird coincidences where they started at the same time"). The labour-intensive dyeing method gives her more control over the final result, but there's always an element of surprise. "You have to learn the personality of each colour, which colours like each other, so that you don't end up with mud when the dyes run into each other."

These days, Jean works from her studio, a recent addition to her barn-style home in Raglan, which she and Eric built 15 years ago. The corrugated iron barn sits atop a steel frame that hunkers three metres down into concrete foundations (the beachside site, on the west coast, is a high wind zone). When it was built, it was only intended as a weekend retreat for the couple and Jean's two children, now both adults. "When we built, it was a hideaway," says Jean. "The view and the land was what it was all about."

However, after finishing her studies, Jean moved here full time – still captivated by the view, but wondering if she would be able to make ends meet as she pursued her passion. So she added C'barn, a second ocean-view barn on the 2ha site that could be rented out to help pay the bills. "I'm very fortunate," says Jean. "And I always manage to find a house sitter to look after my barn and the rental stuff – and the dog – when I go away." >



THIS PAGE (from left) Buddhist prayer flags bought in Kathmandu welcome visitors to Jean's home. The lean-to on the right of the main barn is Jean's bedroom and beside that is her studio.

Inside, the home barn is "one great big open space," says Jean. "There's only one room that has a door and that's the bathroom." Yet it feels cosy rather than cavernous. This might have something to do with the pot-bellied fire in the book-filled "night nook", tucked beneath the mezzanine level that houses the guest bedroom/office. Or perhaps it's due to Jean's simply decorated bedroom (a calm retreat from the "creative chaos" elsewhere, she says) or the cast-iron candelabras from the days when the barn was powerless and evenings were lit by candlelight.

Or perhaps it's because Jean has filled the barn with her collections: china plates and copper pots in the kitchen, each telling "a story from somewhere I've been"; old spades, scythes and cross-cut saws from her parents' farm; and, of course, the beautiful fabrics she can never resist on her trips overseas (on one occasion she completely emptied her pack of clothes on a visit to Luang Prabang, Laos, and filled it back up with indigo fabric to bring home and turn into jackets). "None of my collections is precious," she says. "I don't have anything, really, that's precious in a financial sense. But they are all treasured." ■



Q&A

FAVOURITE POWER TOOL: The hedge trimmer, as long as I engage my brain and put the ground cloth down before I start.

BEST SEAT IN THE HOUSE: Matching wing-back chairs, left to me by an aunt, in the night nook – a small, intimate area of the barn filled with books, pictures, the TV and the pot-belly fire.

FAVOURITE OUTDOOR SPOT: In a cane chair (second-hand from Zinnia in Raglan) in the vege patch, protected from the wind, coffee or G & T in hand, tui chortling and a view to inspire.

FAVOURITE FLOWERS: Wildflowers, especially daisies picked on our early morning walks and put in a jug. I also look forward to the climbing rose 'Albertine' coming out in bud and flower. It's now 15 years old and has survived many massive storms. It climbs up over the front entrance and kitchen window.

IN THE NEXT FIVE YEARS: I'd like to spend time in Japan, finding a master of shibori and indigo dye who speaks a little English, expanding on my knowledge, skill and technique so I can work on more complex installation and art commissions.

I LOVE MY RAGLAN COMMUNITY BECAUSE: It's supportive of all the arts; has amazing, rugged energy and natural beauty, the ocean beach, beautiful harbour and mountain. It's a surfers' Mecca drawing travellers from all around the world, a number of whom end up staying at C'barn.

Jean Carbon

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Falling for another

She sold the *house she loved*, then realtor
Cheryl Whiting fell hard for the *charms* of another

WORDS **JAN CHILWELL** / PHOTOGRAPHS **JANE USSHER**

THIS PAGE At Cheryl and Les Whiting's Parnell, Auckland home, a Louis Philippe walnut commode takes pride of place in the entry hall; Cheryl had only seen a photo of it when she bought it at a Webb's auction, sending bidding instructions to a friend over the phone: "I just knew it would go perfectly here"; in the lounge beyond is a painting by the late Greg Whitecliffe, of Parnell's Whitecliffe art school.

OPPOSITE A painting by Cheryl's friend John Horner hangs behind a favourite chair in the family room, recently re-covered by Cheryl.





*"THEY SAID, WOULD YOU SELL?
LES SAID WHY NOT SHOW THEM
THROUGH? THEY NAMED A GOOD
PRICE... I'M IN REAL ESTATE..."*





THESE PAGES (clockwise from far left) Another painting by John Horner, this time of a Venetian canal, hangs on the dining room wall, just outside the lounge; the walls here and elsewhere in the house are painted in Watty's 'Alta Sierra', with warming accents of red in the art and furnishings. The kitchen cabinetry reflects Cheryl's fondness for "the Hamptons look", with solid antiqued brass knobs and pulls and honed granite benchtops; the table in the dining area beyond was acquired for the Whitings' first house in Parnell (this is their third). Les and Cheryl Whiting. Red touches in the lounge. The mirror over the fireplace was given to Cheryl by a client after she sold his Epsom house; she had it antiqued.

FOR ANYONE WHO loves houses, working in real estate must be a bit of kid-in-a-chocolate-factory situation, surely. Isn't there a constant temptation to move onwards and upwards – or at least sideways? Not so, insists Cheryl Whiting, with more than 27 years in real estate to back her up. By the time you allow for location and price bracket she seldom sees a house that would suit her and her husband Les. Which makes her motives for selling her last, much-loved home all the more mysterious. Even Cheryl, an outgoing sort who's not often at a loss for words, struggles a little to explain.

The Whitings' previous home (*NZ House & Garden*, July 2010) was an arts and crafts gem in Parnell's Burrows Avenue that she refers to simply as "Burrows". "I loved that house; it was special and I have very fond memories of our time there. I would have said we'd be there forever." So why sell? "Well, it was a

friend of a friend. They said, would you sell? I said no, but Les said, why not just show them through? They named a good price... I'm in real estate..."

Later she has another stab at explaining, and it becomes clear how circumstances stacked up against Burrows. It seems Les had a few different health issues in 2010. All the bedrooms were upstairs, so each time they had to bring the bed downstairs for him to convalesce.

At their new home, a 1935 two-level character bungalow, the Whitings' master suite, with bathroom, sauna and well-stocked walk-in wardrobe, is still upstairs, looking out across Parnell to Hobson Bay. But there are two well-appointed guest bedrooms and bathrooms downstairs, should circumstances stack up again. It's also centrally situated close to the Auckland Domain, with a handy dairy and cafe just around the corner. >



*"I WANT PEOPLE TO
FEEL INSTANTLY
COMFORTABLE,
WITH A LITTLE BIT
OF ELEGANCE"*

THIS PAGE Cushions from designer Christine Coldwell and a custom-made silk comforter soften the wrought-iron bed in the master bedroom.

OPPOSITE (clockwise from top left) A soothing palette of creamy neutrals and duck egg in a guest bedroom; the room was gutted and completely renovated: "It's effectively brand new," says Cheryl. A pretty antique Spanish table from Eunice Taylor holds Cheryl's collection of Maori and Polynesian pieces, some picked up during her travels in the Pacific. A koru wall sculpture by James Atutahi hangs on the kitchen wall with the entranceway beyond.



But for Cheryl the crowning glory of her new home is the sun-soaked back garden. Landscaped by Sue Sturt with the help of Jon Kirman from Kings Plant Barn, it's "subtropical with a little bit of formal thrown in" – palms, hibiscus, gardenia, citrus, frangipani, ivy. It all forms a vibrant green backdrop to the kitchen and living areas, which open out onto a generous deck with cushioned bench seating, outdoor dining table and fire.

"This is the best indoor-outdoor we've ever had. Les and I entertain a lot and this is just perfect," says Cheryl, who has been known to get out the ukulele on a really good night ("And I can sing, too, or at least I think I can.")

The house had been used as an office for three or four years before they moved in, in November 2010. It was soundly built but work was needed. Not a problem for Cheryl and Les, who had relished the renovation at Burrows Ave.

The preplanned landscaping and exterior painting began as soon as they moved in and was completed in time for a family Christmas. There was then a pause while Cheryl decided what to do inside. But by December 2011, four and half months after work began, that was finished too. "I believe you have to direct from the front," says Cheryl. "I like people to keep their word. If they don't, I can get a bit tetchy."

Cheryl and Les had rented while renovating at Burrows Ave but, this time, "we were here most of the time, except when the upstairs was done, when we rented for five weeks". The months of early wake-up calls, as builders, plumbers and electricians ripped and roared below them, were "very stressful".

"We had our motor home parked outside where we cooked our meals. I'd do it again. But not for a while," says Cheryl.



The kitchen and bathrooms were completely overhauled and a walk-in pantry/laundry added. In keeping with the architecture of the house, much of the architraving and cornicing was replaced or restored, windows replaced or raised, bungalow doors and period-perfect brass door and window fittings restored or added throughout and box-beam ceilings to match the existing ones in the entranceway installed everywhere but for the two central sitting areas. A polished kauri floor, stained a mellow walnut shade, now extends throughout the downstairs floor.

The stain was custom-chosen by Cheryl's friend and interior designer Christine Coldwell, who also worked with her on the interiors at Burrows Ave. "She has a special knack," says Cheryl, "and I trust her completely", though they did disagree over the shiny floorboards. Petite Cheryl, who never wears anything but high heels, had wanted a forgiving matt surface. On reflection, though, she's glad she gave way and her spike-heeled friends are apparently happy to shed on entry. >





THIS PAGE (from above) Cheryl picks liriopis from beside the path to the main entrance; also in the borders are clivia, palms and, at left, gardenia. She loved the arts and crafts style of her previous home but has found the bungalow style of the “new” house “very easy to live in”. **OPPOSITE** (clockwise from top left) The koru garden sculpture on the outdoor chimney breast came from Kings Plant Barn; built-in slatted cupboards on either side store cushions. The garden shed is home to Cheryl’s Christmas decorations (“I go mad at Christmas time”); the wall plaque is from Morris & James; Les’ veggie garden is to the side of the shed. The Whitings built a new deck over the old one, so it extends straight out from the house: “One of the best things we did,” says Cheryl. “We eat outside every chance we get, at the big or little table.”

It is, she says, a more relaxed look than at Burrows. “I want people to feel instantly comfortable, with a little bit of elegance.” The palette is neutral, with enlivening touches of red.

Cheryl describes her style as “eclectic with a classic twist” – she and Christine are devotees of “the Hamptons look”. There are some period pieces, most of which came from Burrows Ave, plus a handsome Louis Philippe walnut commode bought at auction especially for the new entry hall.

But this is Aotearoa and – location, location, location – Cheryl has celebrated that with what she and Christine like to call “a bit of kia ora” in the mix, notably a striking koru wall sculpture, by James Atutahi from Moko Artspace in Hot Water Beach. Cheryl is a 16th Maori herself and proud of her heritage. In fact, family is all-important to Cheryl, whose son Tony (in Brisbane) and daughter Tanya (in Auckland) are now in their 40s. She has seven grandchildren, “inherited by Les”, who doesn’t have children of his own.

“We’ve had some lovely times with the family in the backyard on a sunny afternoon. We’ll be staying here for a while, I think. But, of course, if someone came along and did the same as last time, we’d be silly to say no, wouldn’t we?” ■



Q&A

MY DECORATING STYLE IS: Relaxed with an elegant edge. Love the Hamptons look. (Cheryl)

BEST DECORATING TIP: Get a designer you trust to help you. Mistakes are too costly. (Cheryl)

BEST MONEY WE EVER SPENT: Beautiful drapes. (Cheryl)

BEST SEAT IN THE HOUSE: Lounging on the sofa in the family room with the sun pouring in, looking out at the garden, drinking a glass of Craggy Range Pinot Noir. (Les)

FLOWERS I COULDN’T LIVE WITHOUT: Our ‘Iceberg’ roses give us so much pleasure for much of the year. (Cheryl)

BEST MOMENTS IN THE GARDEN: When I pick tomatoes, lettuce and peppers for our lunch or dinner. Our lemons are particularly good too. (Les)

BEST WALK IN THE NEIGHBOURHOOD: Parnell has many fabulous walks. Our favourite is in the Domain, around the museum – beautiful views of the harbour and city and very peaceful. (Les)

FAVOURITE LOCAL RESTAURANT: Lots of favourites – Woodpecker Hill, Java Room, Oh Calcutta, La Cigale, Cibo and Tribeca, to name a few. (Cheryl)

Les and Cheryl Whiting



DEEP IN THE GREEN

In *Governors Bay*, most people choose to build within sight of the sea; Jane Swinard chose *the cocooning valley*

WORDS **SUE ALLISON** / PHOTOGRAPHS **JANE USSHER**



THESE PAGES "I wanted my house to look like a shadow in the bush," says Jane Swinard of her Banks Peninsula home; the entrance is via a bridge from the hill to the middle section living area, which includes a two-storey glassed void; the bedrooms are on the bottom level and an office is on the top.



A FIGURE IN THE lotus position levitates in a mossy dell by the stream. Grey-green clouds hang over the valley and the forest resonates with birdsong. A stack of black boxes rises from the valley floor like the shadow of a giant cubist tree.

This is the home of interior designer Jane Swinard in Governors Bay, on Banks Peninsula. The levitating figure is neither Jane nor her husband Philip, but an ethereal wire sculpture by Allan Coleman. The “clouds” are dense plantings of corokia and muehlenbeckia and the box construction is her house.

Most people in the bay choose to build with a view of the sea, but Jane wanted to be cocooned in the green of the valley. She used to live next door with her late husband Geoff, at Lombardy, a large house on 2.3ha that was the venue for the first two *Sculpture on the Peninsula* events (then called *Sculpture in the Garden*), which Geoff initiated. When he became ill, they decided to subdivide off a half-acre (2000sqm) woodland area and build a smaller house. They marked out the site together and asked their good friend, architect Jonty Rout, to draw up plans for the house. Sadly, neither man lived to see the project completed. >

THIS PAGE From the outside, the house may seem a dark box, but this is the view that greets visitors as they enter the front door – at night, stars shine through the high windows; this winter seating arrangement is fire-focused, and in summer Jane has the dining table in this central spot.

OPPOSITE (clockwise from top left) Jane likes the “industrial and honest” look of the metal grille with glass balustrade that connects her office with the top deck. A levitating wire figure by Allan Coleman. Jane in a 1960s Banana Suite classic chair. Black-stained timber stairs connect the three levels; the holes in the risers are practical as well as decorative, as they light the way at night.





THIS PAGE The limewashed eucalyptus dining table in its winter position; the dining area, with its sisal flooring and lower ceiling, is separated from the kitchen by a bookshelf.

OPPOSITE (clockwise from top) The central two-storey void drops at each side to create a more intimate sitting area at left and the kitchen/dining area on the right; the furniture is all low-backed so as not to impede the view; "I've got a thing for classic chairs," says Jane. Jane's red Bosch fridge inspired her "Mondrian effect", which includes a chrome-yellow strip that can be partially seen behind Jak as he prepares lunch in the kitchen. Vanu the goldfish shares the upstand with a plastic friend.

*"YOU DON'T NEED
AN ALARM CLOCK
AROUND HERE. THE
DAWN CHORUS IS
A CACOPHONY"*



Geoff died in 2000 before building began and Jonty soon after the framing went up in 2003. More than a decade on, Jane shares her valley with Philip and their blended family – Jane's two girls, Madeleine and Harriet, and Philip's daughter Courtney and 15-year-old son Jak, now the only one still living at home.

The property was part of the original Ohinetahi Valley estate, first planted by English botanist Thomas Potts, who brought out seeds from London's Kew Gardens in the 1860s. Oaks, ashes and gnarly rhododendrons mix with regenerating native bush, which is alive with birds. "You don't need an alarm clock around here," says Jane. "The dawn chorus is a cacophony, though I could think of worse ways to be woken."

Landscape architect Jeremy Head set out not to tame but to maintain the sense of wilderness while adding structure, particularly around the house. That included a tiny rectangular patch of grass Jane calls her "lap lawn". As for the bushy "clouds": "Jeremy showed me a stick the size of my finger and said, 'You've got to trust me on this. It'll look like a cloud when it's finished.'"

At the heart of the valley is the stream. "It can be a raging torrent or a trickle," says Jane. Overhanging it is a bijou tree hut, complete with shingled roof, built by Philip for and with Jak.

The main abode is essentially three levels of black-stained cedar boxes counterbalanced by decks and balconies. It is at once sharp and organic. >



THIS PAGE (clockwise from top) Jane runs two businesses out of the upper-level office space, which doubles as a spare bedroom; the colourful sofa-bed is upholstered in Madger and Rouge French striped cotton. Jane's "ideas board" beside her desk. She came across the headless antique mannequin in the White Cat Emporium in Cheviot and the plaster torso was found in a rubbish bin in her high school sewing room when she was 14: "Its eyes were looking up at me. I got quite a fright. She's followed me around ever since."



THIS PAGE (clockwise from top left) The tiny mid-level toilet has a high stud with a striped wallpaper that continues in an equally compact laundry on the floor below. The master bedroom was inspired by a “spiritual journey” Jane made to Japan soon after Geoff’s death; the Jean Paul Gaultier black-on-black embossed wallpaper was a post-quake extravagance: “I’ve got a bit of a thing for black,” says Jane. “I think it’s a wonderful accent.” The raised sleeping platform, constructed with dark-stained MDF, has storage space underneath.



A wooden bridge connects the house to the valley wall and leads to the front door, which opens into a double-storey void with windows reaching into the treetops. The first impression is of spaciousness and light.

The ceiling drops over the kitchen on one side and a more intimate sitting area on the other. “We’ve got three seating areas and a dining table in here, so it’s busy,” says Jane. “But I find that cosy. We change the seating plan with the seasons.”

The kitchen sports a bright red Bosch fridge, which she simply had to have (“a widow’s whim”). It’s too small to be hugely practical, but it has played a significant role in the evolution of the house by triggering her “Mondrian effect”. The fridge was followed by further rectangular flashes of colour: a fire-engine red front door, a slash of chrome-yellow glass, a vivid blue garage door.

Jane’s eclectic style is evident throughout the house, where funky happily mixes with fine art, new with old, functional with frivolous. Black-stained timber stairs climb to the top box across an industrial steel grille landing with glass balustrade, past an antique French mannequin to Jane’s attic office. From here she runs her interior design and wooden flooring business.

The three bedrooms are on ground level. Cave-like, they open into the garden through sliding doors. Jane and Philip’s room shows her love of things Japanese, with its raised sleeping platform and imitation temple doors on the wardrobe. >



THIS PAGE (clockwise from above left) Just inside the red front door is Jane's ever-changing treasure shelf; the current white-on-white display includes her daughter's wisdom teeth. A ceramic head by Lesley Towart sits in the rushes by the stream. The 60-year-old bonsai cedar tree, given to her by a client after the earthquakes, casts amazing shadows on the cobalt garage door in certain lights, says Jane. Sculptor Stephen Gleeson's limestone boat prow is moored a few steps from Jak's bedroom; much of the art in the house and garden was acquired through Jane's association with *Sculpture on the Peninsula*.

Q&A

TIP FOR HOMEOWNERS: Don't lock yourself into a style era. Try to be eclectic in the way you decorate, allowing a sense of where you come from, places you may have travelled, where your tastes lie. Your house should be a home, not a showroom.

THIS HOUSE IS ECO-FRIENDLY BECAUSE: We collect our own rainwater, have an independent sewage system, have used an alternative to treated pine framing and have polyester for insulation. (They were still fine-tuning the use of wool when I built.)

FAVOURITE FAMILY TREASURE: A compilation of my mother's recipes.

FAVOURITE HOUSEHOLD CHORE: Gathering cabbage tree leaves in autumn and knotting them into bundles for lighting winter fires.

FAVOURITE OUTDOOR SPOT: Anywhere in the sun if it's not too hot. Because we live in a valley and in a multi-storey house, we tend to be "deck-dwellers".

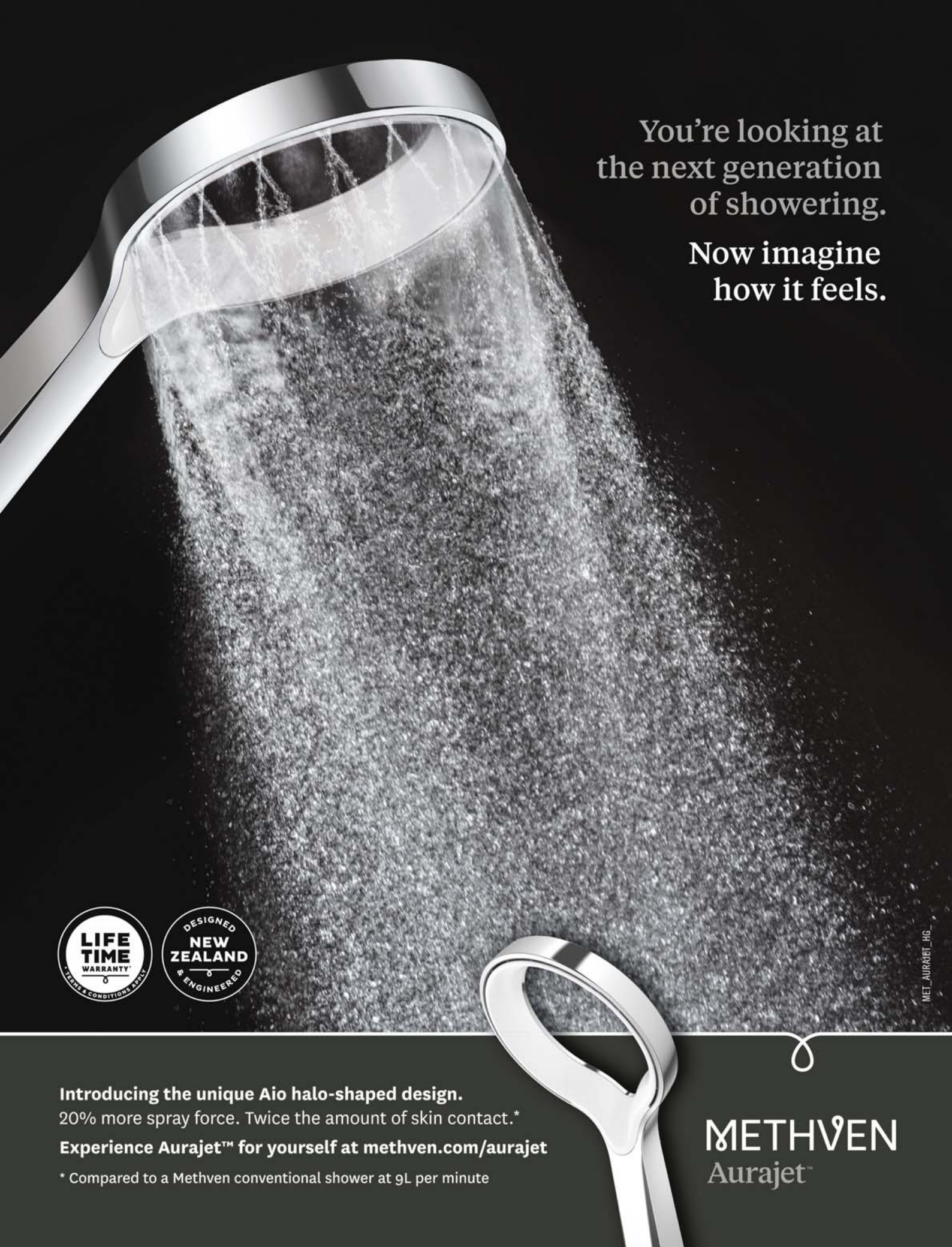
THIS WEEKEND: I'll be heading to the Lyttelton Market on Saturday morning, pottering in the vege garden or going for a long walk on one of the local tracks.

Jane Swinard



Jak's room looks out onto a "jetty" complete with coiled ship's rope, with the prow of a boat moored alongside. The jetty was Jeremy's cunning way of concealing the clear-water septic tank system that irrigates the garden. The limestone "boat" is by sculptor Stephen Gleeson.

With so many creative spirits at work, it's no wonder this little valley exudes artistic energy. But it is an energy contrived to celebrate, not outdo, the best designs of nature. In winter, before she goes to bed, Jane likes to turn off the lights and sit by the fire. "The moon's out, it's dark, there's the glow of the fire and you look up out those windows through the branches and at the stars." ■



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WARM AT HEART

Simple ways to add *cosy touches* to your home *this winter*

WORDS
ROSEMARY BARRACLOUGH
& ANDREA WARMINGTON





THE HANDMADE HOME

Only basic knitting or crochet skills are needed to make the “thick and quick” throws that are so popular now, says designer Ann Morgan of Australian Country Spinners: “It’s such a feeling of achievement to snuggle on the couch wrapped in your own creation.” As well as neutral throws with a Scandi vibe, Ann has noticed an element of updated Victoriana in handmade homeware such as white-on-white crochet throws and cushions. “And the inner-city hipster lounge looks great decorated with throws made from multicoloured granny squares or free-form crochet.” There are free patterns at auspinners.com.au or download a pattern for the throw pictured below right at nzhouseandgarden.co.nz. And if the thought of casting on leaves you feeling knotted up, you could always cheat and buy the fruits of someone else’s labours (see miloandmitzy.com).

TESSA CHRISP; GAP INTERIORS/JAKE FITZJONES; GAP INTERIORS/RACHEL WHITING;
JOSE-LUIS HAUSMANN/LIVING4MEDIA/PHOTONEWZEALAND.



“It’s such a feeling of achievement to snuggle on the couch wrapped in your own creation”

Find the pattern for this softly neutral throw at nzhouseandgarden.co.nz



RUSH TO PLUSH

Adding touchable texture to your home is one of the quickest ways of warming things up for winter. A velvet cushion or two will do the trick – rich jewel tones will look beautiful in winter lamplight. And how about a velvet-covered ottoman or a plush, buttoned headboard to add luxury to your sleeping space? The experts advise restraint – too much velvet and you risk creating a tacky bordello atmosphere, so mix plush with other fabrics and furnishings. Velvet can also appear a little formal so dress it down by pairing it with distressed wood, an ultra-modern lamp or even an “honest” unadorned surface such as concrete or brick.



THE GOOD WOOD

A beautifully stacked pile of wood is a soul-warming sight. The secret is symmetry – wood cut in similar sizes and lengths, stacked tightly. And a sunny winter's afternoon is a great time to scavenge for pine cones – they look decorative and are a great kindling alternative. Or you could gather fallen cabbage tree leaves and tie them in tight little bundles – when dry they make fabulous fire-starters.

COCKTAIL HOUR

The hot toddy, a wonderfully warming brew of whisky, water, honey and lemon, was traditionally thought to stave off pesky winter colds: “The vitamin C for health, the honey to soothe and the alcohol to numb,” writes Victoria Moore in *How to Drink*. Sick or not, a hot toddy is a lovely way to warm yourself up. Try placing a piece of honeycomb on the end of a long-handled spoon and stir it around in the hot toddy before eating the chewy remains.

SWEET SOLACE

Elaborately constructed desserts are all well and good, but a deliciously saucy, old-fashioned pudding is pure comfort food on a cold winter's day. The pudding recipes in this issue (page 128) are perfect for sharing... time to invite friends around for an indulgent dinner party? >





“Chop your own wood and it will warm you twice”
– Henry Ford



LAMP IT UP

A cosy place to read and relax is so much nicer if you're sitting in a pool of moody lamplight. "Floor lamps and table lamps give such nice ambience at night," says Ben Lewis of Trenzseater. A pair of lamps on a console or sideboard creates a balanced, finished look, he says, and a floor lamp in a corner beside a comfortable club chair creates an inviting spot to linger at night (as in the cosy scene at right). A bulb with a gold tint or haze will also add an extra-warm light to a winter room, says Ben, who's a big fan of Eichholtz bulbs sold through Trenzseater. They're a traditional-looking bulb with a visible gold filament.

A CUTE BOOT

There's something super-cute about kids' gumboots. A boot rack would keep yours tidy and near at hand. There are plenty of DIY plans for stylish book racks on the web – the simplest ones are made of lengths of dowel inserted in a solid frame. And, of course, this would give you the perfect excuse to buy a flash pair of gumboots yourself (check out wellies.co.nz or booniesfootwear.com). ■

ARTFUL ARRANGEMENTS

When you can't go outside, bring the outdoors in – but save the flowers for springtime. During the colder months, bright blooms are in limited supply, which means texture is the key to creating an interesting, artful arrangement. Gather armfuls of sculptural branches and twigs from your garden and arrange in a tall urn. Or fill a vase with a few branches from your citrus trees, fruit and foliage intact; the brightly coloured fruit looks striking among the dark green leaves. Herbs, such as rosemary branches, will fill the house with their sweet scent.



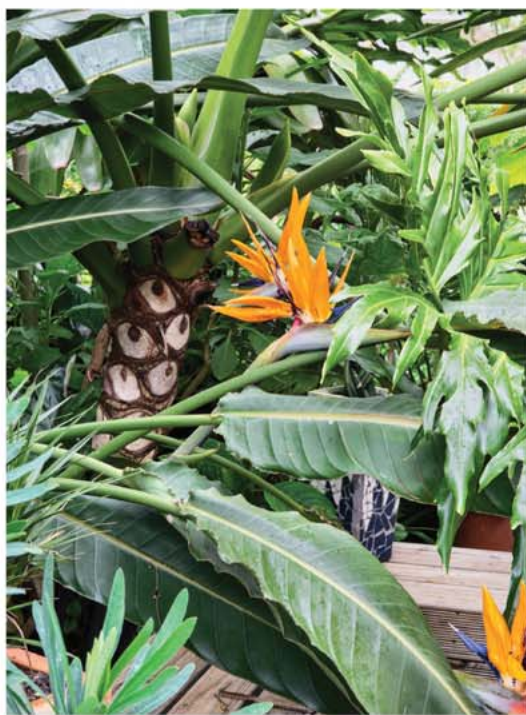


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The palms of their hands

A jam-packed *New Plymouth* garden is so rich in tropical planting it seems to have created *its own microclimate*

WORDS **ANDREA WARMINGTON** / PHOTOGRAPHS **JANE DOVE JUNEAU**



THIS PAGE Kentia palm fronds hang over the path in Dick and Joan Wills' Taranaki garden; in the foreground, renga-renga grow in lush profusion, which Joan puts down to the fact that she feeds them sheep manure and keeps a sharp eye out for snails: "Snails love renga-renga."

OPPOSITE (clockwise from top left) This area catches the late afternoon sun and is perfect for enjoying a glass of wine. Joan and Dick favour a diverse mix of plants – in this corner you can spot hydrangeas, yucca, colocasia and geraniums. Large-leaved aeonium is partnered with euphorbia and a maple. Bird of paradise backed by a philodendron.

THIS PAGE (clockwise from near right) *Aeonium arboreum* 'Zwartkop' pops up behind the colocasia. Joan and Dick Wills in their favourite afternoon spot. This garden bed features a sabal palm and 'Iceberg' roses, which provide a pleasing contrast to all the greenery, says Joan.

OPPOSITE (from top) This shady area of the garden is backed by bangalow palms; at right is the bright yellow-green foliage of a fatsia and below are geraniums and a few bromeliads. The curved edging was paid for by the prize money they won in a garden competition run by the Taranaki Arts Festival Trust; at the far end of the garden are three bangalow palms, at right an *Agave attenuata*, at left a kentia palm and a glimpse of a maple; the couple like the way the colourful, delicate maple foliage contrasts with palms.



PAUSING MID-TOUR in the tropical-themed New Plymouth garden she shares with her husband Dick, Joan Wills leans in, a conspiratorial look in her eye. "When we went to pick a name for this garden, we thought, 'It's quite exotic. We'll call it Exotica. But then we thought, 'If you changed the x it sounds a bit like something else. So we decided we'd better call it Tropica instead. Tropica's pretty good. I think it's got that tropical feeling, hasn't it?'"

It certainly has. Joan and Dick's garden on the fringes of the seaside city may be small, but it bulges at the seams with towering palm trees, fragrant frangipani and blooming birds of paradise, which together have contributed to the creation of the most micro of microclimates. The couple claim, however, that the tropical theme came about quite by accident. "We happened to walk into Palmers one day," says Joan, "and we saw a bangalow palm and said, 'Isn't that lovely?' And that's how it started."

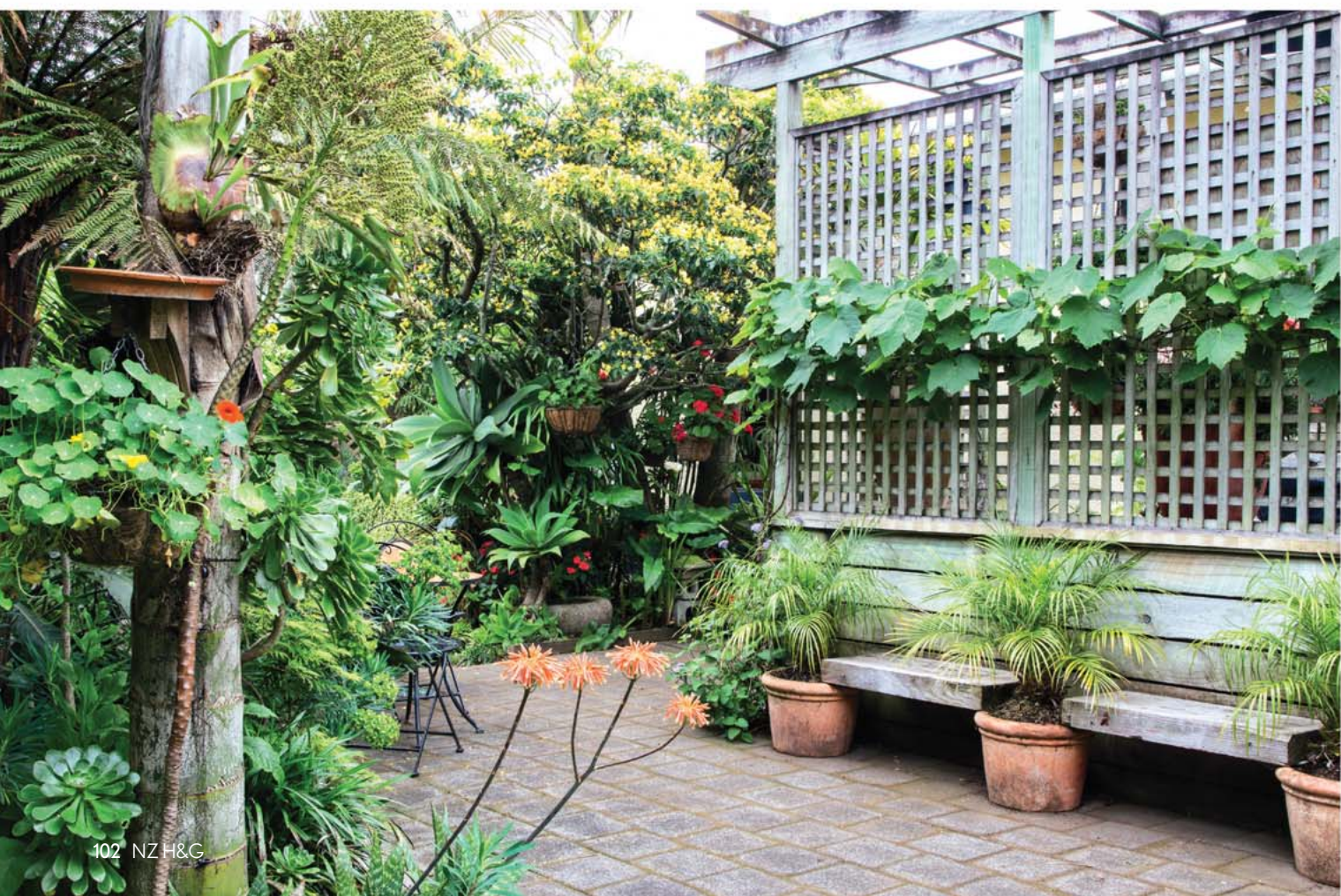
Local gardeners said they wouldn't be able to grow palms in New Plymouth but they didn't listen. "We just said, 'Well, we're going to try,'" says Dick. There's one particular fishtail palm whose progress the couple have been watching with awe for several years now. "When Joan bought it she said, 'It's only a medium-sized one,'" says Dick. "It's about 25 feet now!"

Joan, 78, a crocheter extraordinaire, and Dick, 84, a hobby painter and expert in the delicate art of découpage, have always loved gardens, but it wasn't until they bought their New Plymouth home 15 years ago that they finally had the right spot to set about establishing their own.

They knew just what they wanted too, says Dick. "We think a garden should be somewhere that you can sit outside and enjoy the leaves and the breeze and the sun."

Fortunately, there wasn't much here when they arrived – some old-fashioned carpet roses and two lemon trees – so the pair were able to start from scratch. "Dick scooped it all out and we started planting," says Joan. >







THIS PAGE (from left) 'Green Goddess' arum lilies look as if they've been painted, says Joan. The yellow flower of an aeonium sets off a bright geranium in a mosaic pot. Joan is not fond of pink, but these impatiens down the side of the house have reverted to a paler shade; beside the trellis is a blechnum fern.

OPPOSITE (from top) The trunks of more bangalow palms at right, with fruit salad plant (*Monstera deliciosa*) in the foreground. The grapes produced by the trellis' grapevine are a little tart, says Joan; in the background is an Australian frangipani, which always flowers profusely in time for the Powerco Garden Spectacular; in the pots are *Phoenix roebelenii*, which have vicious spines; in the foreground are the bright flowers of *Aloe saponaria*.

Q&A

CLIMATE: It's like a little tropical microclimate. (Dick)
I've been amazed at the number of top gardeners who visited and said they felt we'd created a microclimate. (Joan)

SOIL: It's a light, loamy soil; quite fine and sandy. (Dick)

HOURS SPENT PER WEEK IN THE GARDEN: We do a bit every couple of days; an hour or so. We'll see something that needs fixing and I might cut it back and then the next day I might do some composting. (Dick)

MOST SIGNIFICANT PLANT: *Strelitzia nicolai*. (Dick)

FAVOURITE PLANT COMBINATION: Palms and colocasias. (Joan)

PLANTS THAT GROW WELL: Australian frangipani. (Joan)

THE THING I'VE LEARNED ABOUT GARDENING IS:
Enjoy; don't make it hard work. (Dick)

FAVOURITE SEASON: Summer, when the sun shines through the palms and it reminds me of being on an island. (Joan)

DO YOU OPEN YOUR GARDEN TO THE PUBLIC?
Yes, during the Powerco Garden Spectacular in October.

Dick & Joan Wills

They divided their garden into a series of meandering "rooms", which make the compact space seem much larger than it is. The front lawn is framed by gently curved beds that lead to a walkway alongside the house. Here, a series of swan plants growing against the wall are the most recent addition, planted by Joan in the hope that the air will be filled with fluttering monarch butterflies when visitors arrive for the Powerco Taranaki Garden Spectacular in the spring. It's also where the original lemon trees reside, as well as an old kowhai tree, of whose trunk Dick is particularly fond: "Trunks add a lot of dimension to a garden; these old branches are quite a feature," he says. "A garden's not all leaves and flowers."

In fact, you won't find many flowers in Joan and Dick's garden (especially not pink ones, which are a "no-no" according to Joan: "I just don't like pink"). "We've got a few odd ones around, but we're more concerned with the shapes and patterns of the leaves," says Dick. "It's a rough and ready garden in lots of ways." Adds Joan: "But we've always liked something a bit different."

Around the back of the house, several more rooms are home to the seemingly unstoppable palms of which the couple are so proud. ("It's a bit like being in Hawaii, isn't it?" says Dick, looking up at the gently swaying fronds several storeys above the ground.) Cycads, chicken ferns and glowing orange clivias are crammed up against one another and aerial plants grow "on everything," says Dick. "We've got all sorts of things going on in here. Perhaps we've overplanted but..."

"We just like gardening," says Joan. "That's the answer."

"Joan's always around the nurseries looking for something new," says Dick. Other nursery customers they chat to have often visited their garden and say: "Excuse me, we've been to your garden and you're not going to be able to get another thing in it."

But somehow they always find room. Says Dick: "Someone said to me, 'When are you going to finish this garden? And I said, 'Well, I don't think it'll ever get finished. It's always evolving.'" ■

FIELD OF VISION

A pair of *trailblazing organic winemakers* see their passion for growing reflected in their *Gisborne garden*

WORDS **VIVIENNE HALDANE** / PHOTOGRAPHS **PAUL MCCREDIE**



THESE PAGES Annie and James Millton's home looks over vineyards and the vegetable garden where Annie loves to linger at the beginning and end of the day, watering and picking produce; a 40-year-old bay tree creates a focal point within the garden's buxus and hawthorn hedges; the row of claret ash along the boundary looked particularly stunning this autumn, says Annie.





ONCE UPON A TIME, if you used the word “organic” you’d be considered on the fringe. Annie Millton knows what that’s like. When she and her husband James made a commitment to growing their grapes organically more than 30 years ago, many people thought they were crazy. “Now, it seems, everyone wants to be crazy,” says the trailblazing Gisborne winemaker.

In their 20s, the couple spent four years working in the famous wine regions of France and Germany and returned to New Zealand wanting to settle and put into practice all they had learned. “We came back home with heads full of inspiration, ready to throw ourselves into the next challenge,” says Annie.

“Home” was Annie’s parents’ farm on the banks of the Te Arai River just out of Gisborne. John and Dorothy Clark planted their vineyard in the 1960s and most of Annie’s summer holidays away from Lincoln University, where she studied horticulture, were spent working there.

Annie and James met in Gisborne, although James is from Franz Josef on the South Island’s West Coast. No grapes grow there, but he was always interested in winemaking. >

THIS PAGE Parsley, lettuce, asparagus and other plants thrive in what Annie describes as “a very tight, raised-bed style of vegetable garden” – it is fed with biodynamic preparations and compost that are also used in the vineyard.

OPPOSITE (clockwise from top left) An archway between the vegetable garden and the house. *Nigella* grows beside kale. A French urn surrounded by creeping fig (*Ficus pumila*), lavender and lamb's ear. Annie Millton beside her neatly trimmed hedges.





THESE PAGES "A garden has to be a joy rather than a burden," says Annie, who's added a selection of easy-care plants to her garden over the years, including viburnum, 'Iceberg' roses, aquilegia, deutzia and comfrey; standard bay trees guard the end of the path, with Chinese scholar trees (*Sophora japonica*) to the left – their trunks are pale because they've been coated with a biodynamic paste used to combat borer; further left, in the border, is flowering crab apple; the cellar door of Millton Vineyards and Winery can be seen in the background. >





THESE PAGES (clockwise from left)
Beside the cellar door a flowering Australian frangipani tree gives off a glorious scent and seeds prolifically. The garden is based on a cross shape, creating different garden rooms; in the background several varieties of olive trees grow on the mounded centre of the circular driveway. A Virginia creeper drapes around the cellar door window.



The couple took over what had been John and Dorothy's bull paddock and established their winery on it in 1984. Two years later the Millton Vineyard produced the first New Zealand certified organic wine. This also makes them the first biodynamic producers in the southern hemisphere.

"From working many vintages in Europe we knew how they managed their vines using copper and sulphur, with a very minimal spray programme compared to here, where they pour on the chemicals," says Annie. "We told ourselves, 'We've just got to stop using them'. And so we pulled back, learned more and gained the confidence to give it a go."

They tended their vineyard in harmony with the phases of the moon, prevailing winds and flowering of plants. In place of chemicals they used herbal, mineral and animal preparations. "We probably seem crazy, but it makes us happy and more and more enthusiastic as each season begins," says James.



At the height of summer it's a relief to find shade under an umbrella beside the Millton Vineyard's cellar door. Bees dance around the flowers in a hedged border nearby. Annie's right-hand man in the garden, Graeme Arnold, is out of sight, but can be heard industriously clipping and tidying the shrubbery.

Annie laid out the garden at the same time as establishing the vineyard and bringing up their children, Monique and Sam, now in their 20s. "Looking back it was a huge task," she says.

She drew on memories of her time in the French vineyards. "Many of the chateaux have long drives of mature trees with gently raised mounds in the middle. We used excavated soil left over from building the winery to create two similar features. On one I planted five different varieties of olives. That created an evergreen screen, yet still allowed glimpses of the surroundings."

Inspired by English landscaper Hugh Johnson, she planted a grove of silver birches on the second mound.

Along the front boundary, a row of claret ash was established, providing a glorious russet blaze each autumn.

Neatly trimmed hedges of karo (*Pittosporum crassifolium*) and buxus enclose the garden and give the family a private sanctuary away from the day-to-day tasks of the vineyard and the cellar door.

Annie says her garden is her creative space and the place that most reflects her vision and passion for planting and growing. When customers come to the Millton cellar door, not only do they sample the wine, they also get to enjoy the environment. Annie has created different garden rooms filled with flowering perennials to wander through and enjoy.

"I've tried to keep everything easy maintenance, with plantings of penstemon, viburnum and delphiniums, plus lots of ground cover such as comfrey. People often plant and keep extending their gardens but then they find they've become slaves to it." >



THIS PAGE (clockwise from left) A cover crop of phacelia, a source of food for insects, grows between grapevines in Te Arai vineyard, part of Millton Vineyards and Winery. A French cross. Closely planted paper birch (*Betula papyrifera*) were inspired by landscape designer Hugh Johnson. A wheelbarrow pruning burner.

OPPOSITE (from top) The olive trees planted on raised mounds were inspired by the gardens of French chateaux that James and Annie saw when working in France many years ago. These muscat grapevines have now been pulled out to make way for new plantings.

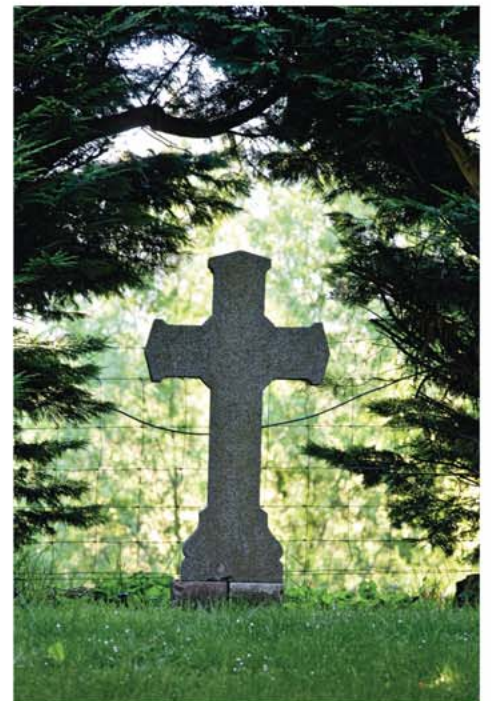
Annie prefers a subdued palette of blue, purple, pink and white flowers and is delighted that the varieties her mother once grew, such as gypsophila, scabiosa, dianthus, tweedia (*Oxypetalum caeruleum*), carnations, chrysanthemums and gladioli, are back in favour.

As well as everything else she has crammed into her life, Annie trained as a florist and, while in England in the late 1970s, worked at the renowned London firm Moyses Stevens, florists to the royal family. She remembers Princess Margaret coming in with her entourage to choose flowers. "We were taught to be very discreet, so I used to just quietly absorb it all."

And now a new generation of enthusiasts is working alongside their far-sighted parents. "It's so wonderful that our children Sam and Monique are showing great interest in the business that James and I have created." The family all worked the 2015 vintage together in Gisborne and now the younger generation are heading overseas to learn more about the business.

"Monique is off to do a vintage in Sicily and Sam is going to Melbourne to work within the retail sector of the wine industry.

"As a family we share different responsibilities and Sam and Monique put forward positive things about what they want to do and how they want to do it. I find that very exciting." ■





Q&A

CLIMATE: Gisborne has an almost semi-tropical climate, so a huge collection of plants will grow here.

SOIL TYPE: Deep alluvial soils.

I PARTICULARLY ENJOY: Having fun with my beautiful hedges, particularly karo (*Pittosporum crassifolium*). People often underestimate how you can work with these native plants.

MOST-USED TOOL: Japanese niwashi (hand hoe).

PLANTS THAT GROW WELL HERE: Aquilegia, deutzia, nigella, buxus, lilacs.

BEST EDIBLE CROP: Broad beans, green beans, lettuces, radishes and chillies.

FAVOURITE GARDEN SEASON: Spring is almost always my favourite but this last autumn has been absolutely stunning.

HELP IN THE GARDEN: My wonderful gardener, Graeme Arnold.

DO YOU OPEN YOUR GARDEN TO THE PUBLIC? When people come to the cellar door they will often sit in the garden and have a glass of wine; they're welcome to walk through.

Annie Millton





KNOW YOUR ONIONS

Don't underestimate the *humble onion* – would you prefer it *battered and crunchy* or caramelised in a tart?

WORDS JANICE MARRIOTT & VIRGINIA PAWSEY / ILLUSTRATION PIPPA FAY

DEAR VIRGINIA



Friends recently bought a house. They didn't choose it because of what's inside it, but because of what's *outside* it – the view. These are outward-looking people. They like space, light and sky. I must be an inward-looking person. I like shelter. I'm tucked into the lower slopes of a sleeping volcano. When it gets dark, I close the curtains. Inward-looking people love curtains. If I built a roof turret (I'm sure the Auckland Council and the Resource Management Act would not approve), I'd just be looking into neighbours' gardens.

But, at night, my grandson Tane and I like to guess what colour the lights of the Sky Tower will be before we go out, with rugs, to sit on the terrace steps and look at it. We point out Venus, Mars or any of the early stars before he goes to bed. We watch planes wink across the sky and lights flashing red on the tops of cranes. Tane loves to spy into neighbours' windows from the dark privacy of the garden and see what they are doing. "Tele," he says enviously. "They watch tele."

We put a torch under our sky map and it projects the names and shapes of the constellations onto the sky. If we swing the torch around, we see the eye gleams of the neighbourhood cats watching us from the shrubbery. On full moon nights, the white magnolia flowers – there is always at least one on the tree, even in winter – show up like ghosts.

On special nights we get fish and chips from the local around the corner and I make onion rings in buttermilk batter, the recipe for which was in this April's *NZ House & Garden*. We munch and crunch, and the batter shatters and flakes. I am in love with those onion rings. We stay out there till our necks are too stiff and our hands too cold, then we slip back inside between the folds of the curtains.

Janice

DEAR JANICE



Onion rings in buttermilk batter – sounded delicious. I dug out my April issue and found the recipe. Alas, I lacked the fortitude to go beyond the reading stage; dipping individual onion rings in batter looked fiddly. But I was by then fixated on the idea of cooking onions so I caramelised a bunch instead.

I like to keep a jar of caramelised onions in the fridge. They are a handy resource for precipitate entertaining. Precipitate entertaining occurs when visitors arrive unexpectedly and you casually say, "Do stay for lunch." A jar of onion jam, a pack of feta and a packet of pre-rolled pastry in the freezer are all you need to whip up a trendy free-form tart with salad from the garden.

Funny how fashionable onions have become. When we were children, onions had very bad press. They were reputed to induce unpleasant odours of one sort or another so we didn't ever admit to liking them. Mother sometimes made a winter pie for Sunday lunch with layers of onions and tasty cheddar cheese between sheets of home-made pastry. Although it was delicious, I used to eat it sparingly in case the dreaded onion effect should strike and I was exposed at school as an onion lover.

I've tried to replicate Mother's pie without great success – something to do with the bland cheeses masquerading as "tasty". When we were children there were only two varieties of cheese readily available: the indescribably plastic Chesdale and a sharp, crumbly cheddar derisively referred to as rat's cheese. Oh, for rat's cheese. The closest match I can find is vintage cheddar or aged gouda, which is hellish expensive to use in a Sunday onion pie.

Mother's other tried and true onion recipe was her proselytiser deterrent. She discovered, quite by accident, that if you answered the door with crying onion eyes, visitors would apologise profusely and scuttle off down the path, their mission quite forgotten.

Virginia

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YOUR WORLD
YOUR WAY



Sweetest success is all in the planning



Left: Fiona in the Passionberry patch.
Above: Fiona and Jason, husband and wife, parents of three-year-old Riley, and proud owners of Passionberry.

Juggling the demands of a young family with a rapidly growing business can only be done with military-style organisation and help from champion babysitters, says Passionberry founder Fiona McIntyre.

Nine years ago Fiona and her husband Jason left their corporate careers and bought 60 acres of bare, dry paddock north of Auckland. After some serious research, they decided to give strawberry growing a go.

Fast-forward to today and they are the proud parents of three-year-old Riley and their other baby Passionberry – a strawberry cocktail business, made from their sweet-tasting premium berries.

Fiona says her number one tip for managing a business and parenting is organisation. It's vital that she and Jason understand exactly what the other is doing each day.

"Second tip – agree on times when you shut the office door and don't talk about the business." Their young son is a great incentive to switch off and enjoy family time together.

Third, enlist the help of champions – from babysitters and family, who can help when things are hectic, to advisers like business bankers who can make business easier with expert support.

"As a young couple running a start-up together, you can expect to fulfil many roles such as support person, business adviser, homemaker and general dogsbody employee. Without adequate support and systems in place it's easy to get behind in one or many of these."

Their bank, ANZ, has proved invaluable in helping Passionberry grow, says Fiona.

"ANZ is so accessible – our manager is always just a phone call away and ready to help. When you have a busy business, it's good to know you won't be waiting on the phone for half an hour."

The couple's bank manager took the time to really understand their business, and has offered solutions that meet their individual needs, from online banking tools to temporary EFTPOS terminals for use at food shows and other events, says Fiona.

"ANZ also runs useful workshops for small businesses that provide sound advice on everything from cash flow to women in business," she says. "We have been banking with them for less than a year but wish we had started sooner."

With the support of business experts and babysitters, Passionberry has been a great success. Within 12 months of launching, they were exporting to China and then to the Pacific Islands.

Fiona, who has a background in super-yacht event management, jokes she had too many martini glasses left over from those years and the duo began experimenting with blends. After five years of cocktail parties and everyone telling them they should bottle the stuff, they did.

"Managing family commitments with the demands of an export business can be tough. But we're really proud of what we have achieved so far. In a short period we've seen our concept go from being just an idea to a viable start-up business and we've worked really hard to grow that into an export operation that showcases the best of our Kiwi innovation."

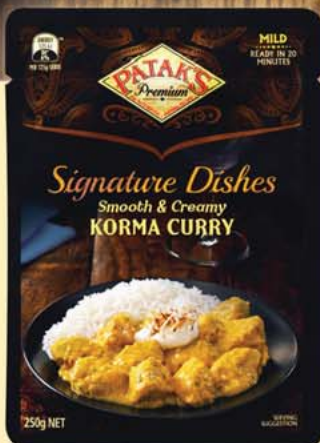
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A WINTER'S TABLE

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PUDDINGS PLEASE

Delicious desserts that celebrate sweet simplicity

SMALL BITES

Shopping news and seasonal tips





SPICE IT UP

Carefully chosen *spices* add an extra
layer of intriguing zing to these
warming winter offerings

RECIPES & FOOD STYLING **BERNADETTE HOGG**
STYLING **CLAUDIA KOZUB**
PHOTOGRAPHS **MANJA WACHSMUTH**

Spiced Roast Parsnip & Kumara Soup
with Parsnip & Sumac Chips
(recipe page 122)



Steamed Chilli, Chive, Lime
& Coconut Milk Scones
(recipe page 122)

M E N U

SPICED ROAST
PARSNIP & KUMARA
SOUP WITH PARSNIP
& SUMAC CHIPS

*STEAMED CHILLI,
CHIVE, LIME &
COCONUT MILK
SCONES*

FRAGRANT POACHED
CHICKEN BREASTS
WITH BOK CHOY

SPICY SERVING SAUCE

WARM SPICE-INFUSED
COCONUT & ALMOND
MILK

*CHOCOLATE CHIP
SPICED BISCUITS*

SPICED ROAST PARSNIP & KUMARA SOUP WITH PARSNIP & SUMAC CHIPS

(pictured page 120)

Crispy chips make a great side to this thick and hearty soup. Sumac is made from the dried fruit of the shrub *Rhus coriaria*. The ground spice is a rusty red colour and has an intriguing sour taste and astringency. It is available from specialist food stores, Indian spice shops and some supermarkets.

1kg medium parsnips, peeled and roughly chopped into even-sized pieces
200g red kumara, peeled and roughly chopped into even-sized pieces
1 onion, peeled and cut into rough dice
2 teaspoons cumin seeds
4 cloves garlic, skin on, smashed
¼ cup olive oil, plus extra for frying
2 tablespoons green curry paste
1.5 litres chicken or vegetable stock
200ml cream

Chips:

2 medium parsnips, peeled
Vegetable oil for frying
½ teaspoon sumac
2 teaspoons flaky sea salt

Heat oven to 220°C. Line a baking dish with baking paper.

Place parsnips, kumara, onion, cumin seeds and garlic in baking dish. Add olive oil, season with flaky salt and freshly ground pepper, and toss to coat.

Roast until the vegetables are slightly caramelised and tender – about 35 minutes – tossing once or twice during the cooking.

Meanwhile, add a little olive oil to a large saucepan or soup pot and heat over a medium to low heat. Add green curry paste and cook gently, stirring, for 1-2 minutes. Remove pan from heat.

Once the roasted vegetables are cooked, pop the garlic cloves from their skins and add to the saucepan along with the other roast vegetables and stock.

Using a stick blender, blend until smooth (or use a food processor and work in batches).

Bring soup to the boil then lower to a simmer and add cream. Stir until warmed through and adjust seasoning if necessary. Serve with Parsnip and Sumac Chips.

Chips: Use a potato peeler to cut parsnip into long, thin strips. Deep-fry the strips in batches in hot oil until golden. Drain on paper towels and sprinkle with combined sumac and salt. *Serves 6*

STEAMED CHILLI, CHIVE, LIME & COCONUT MILK SCONES

(pictured page 121)

These Asian-inspired scones have the texture of lovely light dumplings. Serve them with soups, stews, the Fragrant Poached Chicken Breasts (right) in place of rice, or with a bowl of the Spicy Serving Sauce (page 124) for dipping.

2 cups self-raising flour
½ teaspoon salt
Pinch of cayenne pepper
¼ teaspoon chilli flakes
Finely grated zest of 1 lime
2 tablespoons chopped chives
250ml coconut milk
Black sesame seeds for garnish

Place flour, salt, cayenne pepper, chilli flakes, lime zest and chopped chives in a food processor. Add coconut milk and pulse to combine; do not overprocess.

Remove dough to a floured surface and divide into 6 even pieces. Place each piece in a double-layered paper muffin case that has been lightly sprayed or brushed with oil.

Transfer to a steamer (an 18cm bamboo steamer works well). Place steamer over a saucepan or wok of boiling water and steam, covered, for about 10 minutes or until scones are firm to the touch and spring back when pressed.

Sprinkle with sesame seeds before serving. *Makes 6 large scones*

FRAGRANT POACHED CHICKEN BREASTS WITH BOK CHOY

Poaching chicken in a spicy broth ensures the flesh emerges succulent and flavoursome.

4 medium chicken breast fillets
3 cups good-quality chicken stock
1 thumb ginger, peeled and thinly sliced
2 cloves garlic, smashed and peeled
2 whole star anise
1 cinnamon stick
½ teaspoon five-spice powder
100ml rice wine
1 tablespoon light soy sauce
2 teaspoons fish sauce
2 tablespoons caster sugar
Juice of 1 lime
2 heads bok choy, washed, trimmed and leaves separated

Place chicken fillets in a large saucepan with all the remaining ingredients except lime juice and bok choy.

Bring to the boil then reduce to a simmer over a medium heat for 8-10 minutes or until chicken is just cooked (no longer pink in the middle).

Remove chicken from the pan with a slotted spoon and keep warm.

Add lime juice to poaching liquid and bring back to the boil until liquid has reduced by half.

Strain poaching liquid and return it to the saucepan. Bring back to the boil and add bok choy. Cook 1-2 minutes until wilted and just cooked.

Remove with a slotted spoon and serve alongside the sliced chicken over rice, drizzled with the remaining poaching liquid. Serve with Spicy Serving Sauce (page 124) on the side.

If desired, garnish with sliced red chillies, spring onions, coriander leaves and wedges of lime. *Serves 4 >*





SPICY SERVING SAUCE

This sauce is delicious served over poached chicken (page 122), crispy duck, and with pork, lamb and beef, or as a dipping sauce with the steamed scones (page 122).

75ml soy sauce
200ml water
¼ cup brown sugar
1 small cinnamon quill
½ teaspoon fennel seeds
1 star anise
½ teaspoon cracked black pepper
½ teaspoon chilli flakes
1 strip orange peel
Juice of 1 orange

2 slices fresh ginger
1 teaspoon sesame oil

Place all ingredients except sesame oil in a small saucepan and bring to the boil, stirring until sugar has dissolved. Reduce to a simmer and cook 20 minutes.

Allow to cool before pouring through a sieve into a clean bowl.

Stir in sesame oil and serve. *Makes about 1 cup*

Cook's note: To save straining the sauce, the spices can be placed in a piece of muslin and tied with string.

CHOCOLATE CHIP SPICED BISCUITS

Chocolate is delightful with a touch of spice, particularly the warmth of cinnamon and a touch of chilli for bite. These cinnamon and sugar-dusted biscuits are reminiscent of a European spiced cookie.

200g butter, softened
1 cup brown sugar
1 egg, lightly beaten
1 teaspoon vanilla extract
1¾ cups flour
½ teaspoon baking powder
¼ cup cocoa powder
1 teaspoon ground cinnamon
¼ teaspoon ground cloves
½ teaspoon ground ginger
¼ teaspoon chilli powder
200g chocolate bits or small chunks of chopped dark chocolate

To dust:

½ cup icing sugar
1 teaspoon ground cinnamon

Cream butter and sugar. Add egg and vanilla, beating until well combined.

Sift together flour, baking powder, cocoa, cinnamon, cloves, ginger and chilli powder. Add to creamed mixture and combine.

Mix in chocolate bits and chill mixture for 1 hour.

Heat oven to 175°C. Line a baking tray with baking paper. Sift icing sugar and cinnamon into a bowl and set aside.

Place tablespoon-sized balls of mixture on lined trays, allowing room for spreading, and bake for 15-18 minutes or until biscuits are just starting to brown on the base.

Take from oven and allow to cool slightly. Toss warm biscuits in icing sugar mixture one at a time and place on a wire rack to cool completely.

Biscuits will keep for a week in an airtight container. If desired, dust with any leftover icing sugar mixture before serving. *Makes about 34* >



WARM SPICE- INFUSED COCONUT & ALMOND MILK

When you come in from the cold, this warming, nourishing drink will warm you up a treat. Coconut and almond milk is sold in paper carton packs at supermarkets.

1 litre coconut and almond milk
¼ cup coconut sugar
8 whole star anise
1 cinnamon stick
6 cardamom pods
1 vanilla pod, halved lengthways
1 whole nutmeg, for grating

Place all ingredients except nutmeg in a saucepan and bring to the boil slowly. Lower to a simmer for 2-3 minutes.

Remove from heat, cover the pan and allow to sit for 30 minutes.

Uncover pan and gently reheat to your liking. Pour into preheated mugs or glasses and serve garnished with freshly grated nutmeg. *Serves 4* ■



For more spicy recipes, visit nzhouseandgarden.co.nz



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Karena and Kasey
believe cooking is all
about impressing those
you love with tasty
recipes using *simple*
ingredients

RECIPES
KARENA & KASEY BIRD
PHOTOGRAPHS
DEBORAH ASPRAY



SINCE THEIR *MASTERCHEF* win a year ago, Karena and Kasey Bird have been busy working on their cookbook *For the Love of...* a compilation of their favourite recipes. When deciding what to include in it, they had a few rules: inspiration not intimidation, humble ingredients made special, and flavour as queen. They believe food is not just about feeding the stomach but feeding the soul. It is their way of showing love, and has always been at the heart of their family gatherings. The following warm and comforting puddings, introduced by the sisters, are perfect examples of their philosophy of aroha.



STICKY DATE PUDDING

“Whether it’s served warm with cream and ice cream or even cold the next day with a little butter, this pudding is one of our all-time favourite indulgences.”

Caramel sauce:

600ml cream
100g molasses sugar*
100g butter

Pudding:

175g dates, chopped
275ml boiling water
50g butter, roughly chopped
175g self-raising flour
1 rounded teaspoon baking soda
Pinch of salt
75g demerara sugar
75g molasses sugar*
2 eggs
1 teaspoon vanilla extract

Sauce: Heat cream, molasses sugar and butter together gently in a pan, whisking regularly until they simmer. Set aside.

Pudding: Heat oven to 180°C. Put dates in a large bowl with boiling water. Stir and set aside until lukewarm.

Add remaining ingredients to cooled date mixture and stir to combine (don’t worry at this stage about fully incorporating the butter).

Blend mixture in a food processor or with a stick blender until nearly smooth, with a few specks of date still visible.

Pour into a generously buttered baking dish or cake tin (about 22cm square) and bake 25-30 minutes, or until just firm to the touch. Remove from oven and pour over half the caramel sauce.

Heat grill to its highest setting. Place pudding under grill for 2-3 minutes or until the sauce starts to caramelize and go nice and sticky. Be careful not to burn the top.

Serve pudding with the remaining caramel sauce and some runny cream and ice cream. *Serves 6*

* Molasses sugar (Billington’s brand) is available from supermarkets.

¼ teaspoon ground cinnamon
¼ cup maple syrup
¼ cup brown sugar
½ cup caster sugar
3 large eggs, beaten
1 teaspoon vanilla extract
200ml cream
Icing sugar, to dust

Heat oven to 200°C. Roll out pastry to around 2mm thick and line a 22cm tart tin. Blind-bake* for 20 minutes. Set aside to cool.

Peel kumara and cut into quarters. Lay in a shallow baking dish. Sprinkle with nutmeg, ginger and cinnamon, drizzle with the maple syrup and add a small amount of water to pan. Cover dish with 2 layers of tinfoil and bake 45 minutes or until kumara is soft. Set aside to cool.

Place 600g of cooked kumara in a food processor and whizz until smooth. Transfer to a bowl and stir in the two sugars, eggs, vanilla and cream.

Reduce oven temperature to 175°C. Fill the cooled tart case with the kumara mix and bake for 45 minutes or until filling is firm.

Allow tart to cool slightly before serving. It can be served warm or at room temperature, with a side of whipped cream. *Serves 6-8*

* For instructions on how to blind-bake, see page 133.

SWEET KUMARA PIE

“We like to try to incorporate ingredients we always have in our pantry in our cooking and kumara is definitely one of them. Roasting the kumara with the maple syrup and spices fills the kitchen with a gorgeous smell. We serve generous slices of this with a dollop of freshly whipped cream.”

350g sweet short-crust pastry (or 1½ sheets ready-rolled)
3 orange kumara (or enough for 600g when cooked)
¼ teaspoon ground nutmeg
¼ teaspoon ground ginger



SELF-SAUCING PLUM PUDDING

“We always have tins of Black Doris plums in our pantry – they are probably our favourite tinned fruit. The sharpness of the fruit goes so well with the rich chocolate sponge. This is one of our signature desserts.”

Sponge:

100g butter, melted
1 cup sugar
4 tablespoons cocoa powder
1½ cups flour
4 teaspoons baking powder
¼ teaspoon salt
¾ cup milk
½ teaspoon vanilla extract
850g tin Black Doris plums, stones removed
and juice reserved

Sauce:

½ cup brown sugar
½ cup white sugar
2 tablespoons cocoa powder
Reserved juice from Black Doris plums (see above)
Icing sugar, to dust

VANILLA-BAKED RICE PUDDING

“Rice pudding is one of our dad’s favourite desserts. After many trials and tastings, our family has come to the unanimous decision that this is the best recipe. This creamy baked pudding doesn’t require any eggs to set it and the inside is super creamy without being too heavy.”

40g butter
100g pudding rice, washed
75g caster sugar
1 litre milk
150ml double cream*
½ vanilla pod, split lengthways, seeds scraped
Plenty of freshly grated nutmeg
Pinch of salt

Heat oven to 140°C. Melt the butter in a large pot over a medium heat. Add the rice and stir to coat. Add sugar, stirring until dissolved.

Keep stirring for a few minutes until rice swells and becomes sticky with sugar.

Pour in milk and keep stirring until there are no lumps.

Add cream and vanilla pod and seeds, and bring mixture to a simmer. Give it a final stir and grate at least a third of a whole nutmeg over the surface.

Transfer to a greased ovenproof dish and bake for 1-1½ hours. Cover with tinfoil if the surface begins to brown.

Once a thin, shiny layer has formed on the top and the pudding is still slightly wobbly in the middle, it is ready. Allow to cool for 30 minutes before serving.

This is really yummy served with stewed fruit or – our dad’s favourite – tinned peaches. *Serves 6*

* Double cream is thicker and richer than standard cream. A few artisan producers, including Lewis Road Creamery and Wangapeka Family Dairy, now supply supermarkets and specialist food stores.

Sponge: Heat oven to 180°C. Combine butter, sugar and cocoa. Sift together flour, baking powder and salt, and add to butter mixture. Mix until just combined. Stir in milk and vanilla.

Grease a large ovenproof dish (about 2-litre capacity). Place plums in the base and cover with sponge mix – it should come no more than about two-thirds of the way up the side of the dish, as this dessert can overflow when cooking.

Sauce: Stir together brown sugar, white sugar and cocoa. Sprinkle on top of the sponge mix.

Heat juice from plums, either in the microwave or on the stovetop, until hot. Just before the pudding goes into the oven, carefully pour the hot juice over the back of a spoon onto sponge mixture.

Bake for 40 minutes or until sponge bounces back to the touch. Leave to rest 15 minutes before serving.

Serve with whipped cream and/or ice cream. *Serves 6-8* ■



Recipes extracted with permission from For the Love of... by Karena and Kasey Bird; available at book stores nationwide and online at karenakasey.com (\$59.99).

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SMALL BITES

Shopping news and seasonal tips from food editor Sally Butters

Learn about: BAKING BLIND



The purpose of baking a pastry case blind (unfilled) is to ensure the final filled tart has a cooked, not soggy, base. Begin by lining a greased tart tin with pastry, taking care not to stretch the pastry and trimming off any surplus. Prick the base all over with a fork and chill for 15-30 minutes.

Take a piece of baking paper and line the base and sides of the pastry so the paper comes up past the pastry edges. Evenly fill the lined case with dried beans, rice or ceramic baking weights, ensuring some are pressed

up against the sides. Bake at 200°C for 10 minutes or until the pastry has set and is starting to colour at the edges. Remove the paper and beans. If you want to add extra moisture-proofing to the pastry, you can brush beaten egg (egg wash) over it at this point.

Return the pastry case to the oven for a few minutes to colour the base. (If the pastry case is to be cooked again once it's filled and so needs to be only partially cooked, this step can be omitted.)

Dried beans and rice used for blind baking should be set aside for this purpose as they will no longer be suitable for cooking.

When blind baking tartlet cases, the simplest method for lining the small pastry shells is to use slightly smaller tartlet pans, or crumpled tinfoil rather than paper.

• A blind-baked tart shell is used for the Sweet Kumara Pie on page 129.

I'M LOVING...

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pumpkin chocolate muffins were a Christchurch cafe favourite. This premix makes 12 mini muffins. \$7.50, see pompons.co.nz for stockists.



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THREE MID-WINTER MUST-HAVES



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3 A basin for family-sized steamed puds: This 1.5-litre stainless steel bowl with lid will last a lifetime and comes with a booklet of recipes from the Pudding Club. \$44.50 from countrytrading.co.nz.

Enjoy now: WITLOOF

- Witloof is a Dutch name that means white leaf. We sometimes call this vegetable chicory; the French call it Belgian endive. Confusingly, there is a type of lettuce that the French call chicory but that we call endive. Luckily, regardless of name, witloof is easy to recognise.
- A Belgian botanist is credited with “discovering” witloof around 1840. He planted some chicory roots in a darkened cellar, hoping to produce a midwinter crop of lettuce-like leaves for salads. Instead, he got a crop of yellowy-white, spear-headed hearts.
- Commercial witloof cultivation is intensive: plants are grown in the field, harvested, placed in cold storage then transferred into dark forcing chambers for a second growth period. After a few weeks, they are ready for final harvesting.
- Witloof is sold with each compact head (chicon) wrapped in light-excluding paper – exposure to light turns them green and overly bitter. They should be plump, very pale and just lightly tipped with yellow.
- Store witloof wrapped in paper in the veg drawer of the fridge. They will keep for up to a week.

- Witloof requires minimal preparation – simply remove tattered greenish or brown outer leaves and trim bases.
- Never soak witloof in water, steam rather than boil it, and don’t chop in the food processor – the tender leaves will discolour.
- Witloof is best slow-baked or braised, although expect some discoloration with slow cooking. It is also a refreshing addition to salads, especially with a slightly sweet, creamy dressing.
- The mild bitterness of witloof makes for interesting flavour combinations. It is delicious with the sweetness of apples and raisins, sweet meats like lamb and pork, the tartness of citrus, the creaminess of goats’ cheese, mascarpone, butter and crème fraîche, salty ham, prosciutto and bacon, nutmeg sauce, or bitter-sweet walnuts and walnut oil.



MORE ONLINE | Radicchio is an Italian relative of witloof, with distinctive red and white leaves. Like witloof, it is a forced crop, although it is mainly used in salads. You’ll find a recipe for a great winter salad – Roast Pumpkin, Coconut and Radicchio Salad with Feta – at nzhouseandgarden.co.nz.



WITLOOF, ORANGE AND WALNUT SALAD

Use the small, tender leaves from the heart.

- 2-3 witloof heads
- 1 butter lettuce heart
- 2 oranges
- ½ cup walnut halves
- 1 cup chopped celery
- 1 red apple, unpeeled, in small dice

Remove the outer leaves from witloof and separate smaller leaves. Arrange with lettuce leaves in a salad bowl.

Peel oranges, removing white pith. Cut orange wedges from between the membranes and add to bowl (save juice for dressing). Add celery and apple and toss lightly. Pour dressing over and toss gently. *Serves 4-6*

Dressing: Whisk together 4 tablespoons olive oil, 2 teaspoons Dijon mustard, reserved orange juice, juice of 1 lemon and 2 tablespoons sour cream. Season to taste.

WITLOOF WITH SPICY PORK STUFFING

Bitterness meets sweet and spicy in this dish.

- 8 witloof heads, trimmed
- 500g finely minced pork
- 2 cloves garlic, minced
- 1 tablespoon grated fresh ginger
- 2 tablespoons sweet chilli sauce
- ½ teaspoon sesame oil
- 1 teaspoon fish sauce
- 6 canned water chestnuts, finely chopped
- 16 strips pancetta or thin bacon
- Oil for baking

Heat oven to 170°C. Gently prise open witloof heads and carefully cut out inner hearts with a small sharp knife (save these for a salad). Mix remaining ingredients except pancetta and oil, season to taste and pack mixture into centre of witloof heads. Wrap with pancetta and tie with string. Place in a baking dish, drizzle with oil and bake until cooked, about 40 minutes. *Serves 4*

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THIS PAGE Adam timber **fireplace surround** \$1460 and Ashbourne register **grate** \$1070, both from The Fireplace; Jamaica salon **armchairs** by Ralph Lauren \$10,719 each from Cavit & Co; (on mantel) lilac **vases** large \$130 and small \$80, both from Le Monde Home; tall Aerin Lauder purple **vase** \$960 and smaller Aerin Lauder purple **vase** \$853, both from Cavit & Co; botanical **print** \$435 from May Time; Broste lavender **candles** \$4.20 each from Design Quarter; barnacle **candleholder** stylist's own; Opera **side table** POA from Sarsfield Brooke; (on table) Catalina **vase** \$54.90 from Country Road; flowers and carpet stylist's own.



A FEW OF THE THINGS WE LOVE

Bold, new, borrowed or just for you – today's furniture is a happy marriage of styles

WORDS **CLAIRE MCCALL** / STYLING **JUSTINE WILLIAMS** / PHOTOGRAPHS **BELINDA MERRIE**

THIS PAGE Venus **armchairs** by Andrew Martin \$2895 each, Soho **console** \$1799 and Benson **ottoman** \$695, all from Trenzseater; **cushions** \$98 each and reindeer hide **rug** \$499, all from Design Quarter; (on console) dot **vase** \$201 and **candleholder** \$87, both from May Time; Broste lavender **candle** \$4.20 each from Design Quarter; artificial classic **magnolia stems** POA by Alison's Acquisitions; Charmeuse 100 per cent wool cut-pile **carpet** from Cavalier Bremworth about \$330/linear metre; books and other props stylist's own.



Black **desk** (including **stationery box**) \$11,330 and **chair** \$1885, both from Domo Classical; botanical **print** \$435 from May Time; porcelain **vase** \$34.80 from Design Quarter; artificial lavender **bouquet** POA by Alison's Acquisitions; chess piece **book ends** \$150 from Leopold Hall; medium gold **shell** \$80 from Le Monde; Charmeuse wool cut-pile **carpet** from Cavalier Bremworth as before; other items stylist's own.



THE MILAN FURNITURE FAIR (Salone Internazionale del Mobile) clocked up its 54th year in April. Such longevity is surely proof enough that fashionable furnishings and directional design haven't lost their pulling power. With more than 300,000 visitors from the trade attending the exhibition, it's big news to interior designers and those in the business, but what relevance does it have to homeowners on the other side of the globe? Every year, it seems we are offered an even greater range of choices – of style, brands, cutting-edge ideas. The consumer needs some “design direction”, so read on for our pointers, designed to help you separate the wheat from the chaff.

SOMETHING BOLD: AN INVESTMENT DECISION THAT KEEPS ON GIVING

The right sofa will make any living room sing. Quality comes at a price, however, so choose one that not only works in the here and now but also translates well into the future, when you may decide to move house. The Groundpiece corner sofa, by Antonio Citterio for Flexform, goes the extra distance for style, comfort and versatility. Priced from \$29,000, it's a bold purchase, but not a reckless one, because Studio Italia's most popular sofa is a mix-and-match maestro that can set the scene for any room. Understated and timeless; seen but not heard.

When an occasional table is akin to a piece of sculpture, chances are it's not going to sell for a song, but the elliptical elegance of the Benson by Rodolfo Dordoni for Minotti is worth its weight in “gold”. A skilful overlapping of ovoid and circular shapes in two sizes (coffee table and side table), it brings sensuality to the everyday. Whether you opt for the ebony veneer base with an electroplated top in a bronze finish, or the deep-brown lacquered base in moka, topped with a glossy gold-finished circle, you're in for an experience of geometric gorgeousness. POA from ECC.

A common conundrum for homeowners is how to get the right balance between enough storage that is discreet, and storage that allows your personality to shine. The Zora cabinet, handcrafted in vintage oak, is a good-looking, farm-style unit that is worth investing in for extra storage in the kitchen, dining or living room. At 2.4m high, and priced at just under \$7000, the unit, from French Country Collections, is a statement piece, but one that will no doubt be handed down through generations.

Bursting exuberantly over the wall like a metallic space invader, the Sun Mirror (\$1438 from CC Interiors) comes in round or oval formats. Made of solid mahogany with a beautiful bevelled edge, it shines with real silver or gold-leaf style. It's not a budget purchase, but it can play a leading role in a decorative scheme: a mirror that you simply can't stop looking at. >



Coda artwork by Tony Lane \$18,500 from Black Asterisk Gallery; Ralph Lauren Duke side **chairs** \$4315 each, Ralph Lauren Heiress **table** \$23,733, Ralph Lauren **crystal vase** \$985, smaller Aerin Lauder purple **vase** \$853 and tall Aerin Lauder purple **vase** \$960, all from Cavit & Co; artificial purple **Scotch thistles** \$31 a stem from Alison's Acquisitions; smoke grey **glasses** \$12.90 each from Flo & Frankie; Charmeuse wool cut-pile **carpet** from Cavalier Bremworth as before.





Adam **fireplace surround** and Ashbourne **grate** as before; Guscio **sofa** by Antonio Citterio for Flexform \$18,800 from Studio Italia; About a Lounge **armchair** by Hay \$4030 from Cult; (on mantel) black **lamp** \$2095 from Domo Classical; Glo **lamp** by Penta POA from Sarsfield Brooke; ceramic **tealight houses** large \$46.80 and small \$42.80 from Design Quarter; **artwork** \$479 from BoConcept; black Angelo Cappellini Pelleas **side table** POA from Sarsfield Brooke; **noughts and crosses set** \$89.90 from Flo & Frankie; Baksana house **slippers** \$81.28 from Leopold Hall; (on chair) Ara **cushion** \$64.90 and Ensson knit **throw** \$229, both from Country Road; carpet stylist's own. >



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FAR LEFT Trenzseater's Mayfair steamer chest is made from vintage leathers with stud and trim detail; it's pictured here in Vintage Cigar and also available in Riders Black and Brushed Steel; 1.25m wide by 1.27 high.

LEFT The Moro pouffe from Zuca, \$99.95, has a knitted cotton cover, available in Aqua (as here) or Olive.

BOTTOM The Balmoral armchair by Timothy Oulton, available at Dawson's, is pictured here in Vintage leather; it's also available in Biker, Old Glove and Old Saddle.

SOMETHING NEW: ARRIVALS TO TAKE NOTE OF

Often there's not much thought put into the design of bookcases, or they're commissioned from a carpenter as a built-in unit. But, if you're buying "off the shelf", the Versailles single bookcase from Halo NZ is just the ticket. The Salon finish has five shelves made of criss-cross parquet timber set into an iron frame, but other versions in the Halo line-up use honed white or black marble for shelving, to provide the sense of luxury that good literature deserves.

Modular design is enjoying a well-deserved turn in the spotlight and in that spirit Simon James has introduced The Knack, a sofa that's light on its feet, with a refined leg detail that gives it a contemporary elegance. Myriad seating options plus a complementary chaise and ottoman mean it can be arranged to suit any room layout and dimensions. The Knack (with or without arms) bends and shapes to your family's needs.

Remember the classic two-toned leather pouffe, a stalwart of the 1970s sitting room that did diligent duty as a footstool, extra seating and a TV-dinner delivery device? Well, the pouffe is all grown up and cutting it in the modern world, indoors and out. The Moro pouffe from Zuca (above) is handmade in India, 30cm high, 50cm diameter, and has a large-loop knitted cotton cover. It comes in fun colours such as Aqua (for poolside perching) and Olive (playing cards on a winter's eve) and it's only \$99.95.

Dutch designer Marcel Wanders is of the view that there is so much "virtual" furniture in glossy design magazines that the pieces that actually get put into production can seem dull by comparison. His Zio table, new to the ECC showroom, is very much a centrepiece of real design. Graceful, with elegant legs, it manages to look both timeless and contemporary. It was designed for Moooi, the company co-founded by Wanders in 2001 ("mooi" is Dutch for beautiful and the third O in the brand name, says the website, "stands for extra value").



SOMETHING BORROWED: BACK-TO-THE-FUTURE OF DESIGN

Certain items of furniture can transport you to a different time, when travel was adventurous with an edge of glamour. The Mayfair steamer chest from Trenzseater (above left) is made in vintage leather, with a stud and trim detail that evokes exotic romance.

When Arne Jacobsen designed the Charlottenborg chair in 1937, he was obsessed with finding the perfect proportions that gelled with his ideas of humane design. The Charlottenborg is now part of the Cavit Home Collection, from Cavit & Co, boasting elegant, curvaceous lines and the nostalgic appeal of rattan.

Art inspires architecture inspires design. Rose & Heather's Tumblehome Mile High tallboy bears the name of a Frank Lloyd Wright building that was never actually constructed. That's not so of the seven-drawer "tallerboy", handcrafted in ancient kauri and elegantly slim at only 63cm wide.

The private club tradition endures in pieces that take their cue from smoking-room style. Chairs such as the Balmoral armchair by Timothy Oulton in vintage brown leather (left) have a patina of age and squishy comfort that embodies a certain kind of effortless masculine charm. From Dawson's.

The 675 Chair by British furniture designer Robin Day is a much emulated 1952 design; with its curved, walnut-veneered plywood back and black spindly legs, it seemed to hover in space. In collaboration with the Robin and Lucienne Day Foundation, Simon James has revised the dimensions to bring a bit of back-to-the-future retro elegance to your dining room.

In the inimitable French style, Xavier Furniture's Loire French Commode combines curvaceous charm with lasting construction.

Built of solid mahogany with dovetail joints and brass handles it has the scalloped carving and cabriole legs typical of the French Provincial style.

Danish company Skagerak have brought a clean-lined twist to the classic fold-up director's chair. Their version, in teak and canvas, from Design Denmark, can be used outdoors but would not look out of place pulled up to a casual dining table. >

SOMETHING YOU: UNIQUE PIECES WITH PERSONALITY

If you can dream it, it can be. Sarsfield Brooke works with two Italian companies (Angelo Cappellini and Sedital) who supply raw chair frames that can become... well, anything at all. The Fleur du Pearl chair is a case in point. A sensuous Louis-style structure was transformed by New Zealand designer Jimmy Lousich into an exquisite creation with a high-gloss lacquer finish and handmade aniline leather flowers (pictured right). Ornate and completely idiosyncratic.

Leather may be long-lasting but, when it comes to expressing individuality, fur can fly. One version of the Katrin armchair by Arflex comes upholstered in Mongolian fur (from lambs we presume). It's a piece designed by Italian architect Carlo Colombo and, as if a furry coat weren't original enough, this eye-catching number has now been released in blue. At least that way you won't lose the cat in it. From Studio Italia.

Animal magnetism incarnate: the Pig Table by Front for Moooi, from ECC, is apparently true to the animal's dimension. Made from polyester, it sports "lifelike fur and beauty spots" and doesn't like to live outside. Madly original and guaranteed to be a talking point for guests, it can be teamed with the Horse Lamp and Rabbit Lamp if you want the full farmyard folly.

Artcopi is a family-run business just outside Nantes in France, where the tradition of furniture-making runs deep in the community. Wooden pieces are cut, assembled, polished and waxed to mimic the warmth and charm of older furniture. The handmade Library Unit, from Corso de' Fiori, is no exception. The wood is primarily French oak and each unit is made to order, a technique that creates character that is as multicoloured and original as owners around the globe.

Cocktails were synonymous with the decadent days of the 1920s, when party guests were sipping pretty on mint juleps and gin rickeys. If you're in love with flapper fashion, the One Fifth drinks trolley from the Fifth Avenue Collection by Ralph Lauren Home exudes glamorous art deco style. Available from Cavit & Co, it has two tiers, a scalloped base and stainless-steel trim. All it needs to complete the illusion is some crystal Champagne coupes. Howard Hughes would approve.



Calling all Carrie Bradshaw fans: the Manhattan shoe cabinet (pictured below) with specially slanted shelves may be just the thing for you and your footwear. Now you can book your flight to the Big Apple secure in the knowledge that, in your absence, this stunning unit, with mirrored doors and intricate scrollwork, will be the beautiful home your brand-new Jimmy Choos and Christian Louboutins deserve. From Xavier Furniture.

Investing in New Zealand design and workmanship is not only a way to support the local economy, argues Jeremy Willoughby, general manager at Corso de' Fiori, but also allows homeowners to get something custom-made to specific requirements. The

Corso trestle dining table, in white American oak, can be stained or finished in any colour and made to a length that fits with the dimensions of your dining room or office.

The distinctive architecture of the Origami chest by Matsuoka, one of the oldest and most respected cabinetmakers in Japan, will appeal to those who love the Japanese aesthetic. From Cavit & Co, it has a superbly crafted high-gloss lacquered top and base with drawers in matt-finished New Guinea walnut. The chest is part of Collection II for Matsuoka, designed by Christian Lyon. The six drawers are emblematic of gracefully folded paper, giving the chest a striking sculptural presence. >



THIS PAGE Round purple **ottoman** \$1041 from Forma; bordered throw \$299 from Citta Design; Marac Galliano **sofa**, Opera Contemporary purple **cushions** and gold Opera **side table**, all POA from Sarsfield Brooke; flower-patterned Hawthorn **cushion** \$79 from BoConcept; gold Chinoiserie **mirror** \$645 from Le Monde; (on floor) 32-piece **chess set** \$220 from French Country; (on table) Alma small stoneware vase in Blue \$207 and 3D ceramic vase in Grape (partially obscured) \$75, both from May Time; white vase \$89 from BoConcept; artificial English **anemone flowers** POA by Alison's Acquisitions; Charmeuse wool cut-pile **carpet** from Cavalier Bremworth as before.

OPPOSITE (from top) The Fleur du Pearl chair, from Sarsfield Brooke, has a custom finish by New Zealand designer Jimmy Lousich featuring hundreds of handmade leather flowers on a frame by Italian furniture-makers Angelo Cappellini. For the discerning shoe lover: the Manhattan shoe cabinet from Xavier Furniture features mirrored, scrolled doors that open to shelves slanted to accommodate your favourite footwear.



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6 SEXY SIDEBOARDS

Sideboards used to be made of wood and wood alone and were generally found in the dining room, keeping crockery, glassware, table linen and perhaps the family silver close at hand. Now the sideboard is a statement piece that brings style and storage together. Here's our pick of the bunch.

1 SEEING IS BELIEVING. With its Venetian-glass mirror finish, sporting etching techniques that date back to the 17th century, the Sharazad buffet by Arte Veneziana, from Sarsfield Brooke, is deliciously decorative on the outside and can be customised inside.

2 STEEL THE SHOW. At 2m long, with 16 drawers, the Clarke sideboard from French Country Collections has a capacious character. The look of pressed metal is industrial in style, but the unit still has the softness of French flair to it.

3 SLEEKLY SCANDI. Auckland-based furniture designer Ben Glass took inspiration from Scandinavian modernism and the 1950s design heyday of Palm Springs for this sleek and stylish Talma buffet, in American oak. Also available in American ash, it's 1.8m long and 60cm high.

4 CLASSIC WITH A TWIST. Japanese in style with a hint of bling, the Miyaki sideboard is made from American oak with thin, gold steel handles sitting proud of the doors. Designed and made in New Zealand to your required dimensions by Trenzseater.

5 SAY SOMETHING FROM THE SIDELINES. The Tudor Buffet, by Kiki and Joost for Moooi, is an unexpected addition to the sideboard scene. Combining the strength of a solid ash frame with the grace and joy of woven textiles, it has a reversible top: one side is fabric-covered, the other is wood. A striking, original piece that will never be a wallflower. From ECC.

6 SIMPLICITY ITSELF. Beautifully crisp lines make this oak veneer Seam sideboard by Simon James a piece that embodies quiet and calm – ideal for the living room, hallway or boardroom. The base is powder-coated steel and it can be stained to suit. ■

CONTACTS Alison's Acquisitions alisonsacquisitions.com Ben Glass benglassfurniture.com Black Asterisk Gallery blackasterisk.co.nz BoConcept boconcept.com/en-nz/ Cavalier Bremworth cavbrem.co.nz Cavit & Co cavitco.com Citta Design cittadesign.com Country Road countryroad.com.au Cult cultdesign.co.nz Design Quarter designquarter.co.nz Domo Classical domoclassical.co.nz ECC ecc.co.nz Flo & Frankie floandfrankie.com Forma forma.co.nz French Country frenchcountry.co.nz Le Monde le-monde.co.nz Leopold Hall leopoldhall.co.nz May Time maytime.co.nz Sarsfield Brooke sarsfieldbrooke.co.nz Simon James Design simonjamesdesign.com Studio Italia studioitalia.co.nz The Fireplace thefireplace.co.nz Trenzseater trenzseater.com

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TACTILE LUXURY

Velvet is enjoying a revival in interiors, with sofas and armchairs embracing cosy velvet upholstery in opulent and saturated shades. Chateau is a gorgeous new velvet by James Dunlop – its subtle sheen and textured pile offers a luxurious aesthetic. www.jamesdunloptextiles.com



THE FRENCH REVOLUTION

The French Revolution is a little Wellington-based start-up company with a lovely mix of authentic French antiques, personally chosen from the south-west of France. Their quintessentially French pieces fit easily into Kiwi homes, adding a touch of "je ne sais quoi" along the way. www.thefrenchrevolution.co.nz



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SANTOS BUFFET BY LA GALERIA FROM SARSFIELD BROOKE

The buffet is back and Sarsfield Brooke offer an enormous selection. The two-door Santos Buffet by La Galeria, pictured at left, is a stunning example. The top and sides are crafted from cherry veneer with a presidio satin finish while the doors and door frames are presented in natural walnut, with maple details. The carved legs are detailed in antiqued gold leaf. (09) 377 1502, email info@sarsfieldbrooke.co.nz or visit www.sarsfieldbrooke.co.nz

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WOOL WORTHY

Mark Rayner makes small ceramic sculptures, hand-knots carpets and paints plates. If this makes him sound like someone who supplies gift and home decorating shops, well, no... read on. He is actually a versatile artist who has chosen to work in unconventional ways. His sculptures are not ornamental or decorative, and sometimes they're downright scary. His lovingly crafted carpets are too small to be walked on and his plates are not intended to be used, but rather to be hung on the wall.

They aren't decor items either; they are painted in an expressive manner and feature subjects as diverse as toy monkeys and Charles Manson. Rayner is also a photographer, making strangely disturbing images of modified dolls. But it's the carpets that really impress. Famous images are pixelated in wool – coarse-looking close up, but resolving at a short distance. Apart from famous masterpieces, Rayner has rendered in wool an unclad John Key and the "black widow" poisoner. *Warwick Brown*



MARK RAYNOR

AGE: 46

LIVES IN: Whanganui

REPRESENTED BY: Seed Gallery, Newmarket, Auckland, and Rayner Brothers Gallery, Whanganui

PRICE RANGE: \$160-\$3000

WORK ILLUSTRATED: Mona Lisa, 2015, latch-hook rug, 33cm x 41cm, and Mexican Mask, 2014, ceramic, 20cm high

Bohemian Modern

EMILY HENSON

*Ryland Peters & Small, NZ distributor
Bookreps, \$49.99, 160 pages, hardback*

The colourful “make do and mend” spirit represented in *Bohemian Modern* certainly makes good sense as a reaction to high-style branded minimalism. But stylist Emily Henson isn’t out to “prove” anything; she wants to share. One of the best things about this book is the brio with which she embraces everything about her subject. Her own rented London family house, kitted out in upcycled street finds, is one of the featured homes. It’s by no means the smartest or the most striking of the line-up (“I may have reached my limit of thriftiness with this house,” she says with endearing honesty. “There comes a



time when you want to buy exactly what you want and not just make do”). But it is an excellent showcase for her love of colour, fabric and pattern, the handmade and the personal. The book’s opening chapters cover the details – colour, pattern, styling etc – followed by a selection of homes in Morocco, the

Netherlands, the UK and Denmark. They’re all stylish in their own different ways, led off with a wow by the quirky sophistication of design couple Studio Boot’s converted factory home (pictured). Between them, these houses capture something of the anarchic joy of decorating.

Jan Chilwell is NZ H&G’s sub-editor

Monochrome Home

HILARY ROBERTSON

*Ryland Peters & Small, NZ distributor
Bookreps, \$49.99, 192 pages, hardback*

Here, seasoned interiors stylist Hilary Robertson embraces the rigorous charms of the monochrome interior. And, paradoxically, there’s nothing like rigour to free the genie of design. It’s not simply a matter of black on white (or white on black), in these pared-back, often ethereally beautiful homes owned by architects, designers and stylists. There are also many, mutable shades of grey, not to mention the natural neutrals of wood, metal and greenery. In her chapters on dark rooms, chocolate brown, charcoal grey, inky blue and deepest khaki share the stage with black, lifted, like all monochrome interiors, by texture and



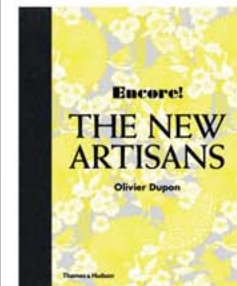
contrast. As you’d expect from the leaders of the monochrome movement,

lovely homes in Denmark and Sweden are featured, but there’s also a glamorous grey-on-grey Milanese apartment, a sepulchral Lyon showstopper, a Manhattan loft and Brooklyn brownstone and a “grand luxe” apartment in Paris (pictured) distinguished by the occasional seductive flash of primary colour... All provide masterclasses in the light and dark arts of monochrome. *Jan Chilwell*

Encore! The New Artisans

OLIVIER DUPON

Thames & Hudson, \$65, 320 pages, hardback



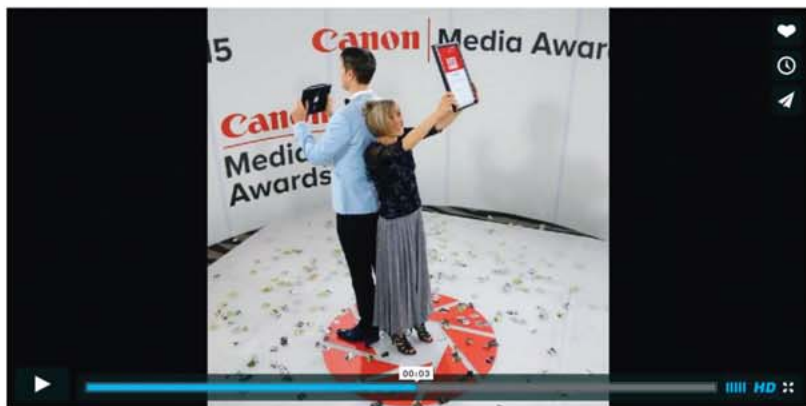
The sheer number of talented people in this world never ceases to amaze me. This second volume of *The New Artisans*

introduced me to 60 more from 19 countries. First up is London-based Abigail Brown and her fabulously colourful bird sculptures, made from fabric remnants gathered from family and friends. And then it’s on with a creative odyssey around the world: American Ben Freiss’ pastel-hued, confectionery-inspired ceramics, Japan’s Yoshihisa Lida’s handmade parasols and umbrellas, with their exquisite carved handles; France’s Papier à Êtres’ papier mâché Mademoiselle lamps, which take the form of a life-sized woman, her voluminous skirt aglow... *The New Artisans* even pays a visit to New Zealand’s Jude Miller, whose delicate, trompe l’oeil crêpe paper flowers appear plucked straight from the garden. An absolute joy to behold. *Andrea Warmington is NZ H&G’s staff writer >*

PICK OF THE BLOGS – Oh Happy Day

I do love a good party DIY and Oh Happy Day (ohhappyday.com), which I’ve been following for several confetti-filled years, is full of them: marbleised party hats, cactus-shaped piñata, jelly bean garlands... There’s endless inspiration for themed shindigs for kids and adults (the grilled cheese party appealed particularly) as well as free printable invitations, favours and wrapping paper. Oh Happy Day has just opened an online party shop too, with international shipping coming soon – and I cannot wait. *Andrea Warmington*

NZHOUSE & GARDEN



What are editor Sally Duggan and art director Richard Brunton up to?
Our Facebook followers know!

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Lonely Planet: Make My Day

\$26.99, 44 pages, spiral-bound hardcover



Planning my next overseas adventure – real or imaginary – is one of my favourite ways to while away the hours so I love the concept of Lonely Planet's new

flipbook guides to Paris, Barcelona, New York, Tokyo, San Francisco and London. (Amsterdam, Berlin, Hong Kong, Rome, Sydney and Washington, DC will follow later this year.) They turn planning your next holiday into a game of sorts. Each guide divides sightseeing activities into three flippable sections – Morning, Afternoon and Evening – allowing you to mix and match daily itineraries to your heart's desire (Lonely Planet claims there are more than 2000 possible combinations for each destination).

Andrea Warmington

Out of the Pod

VICKY JONES

Ryland Peters & Small, NZ distributor Bookreps, \$39.99, 162 pages, hardback



Beans, lentils and other legumes – nourishing, inexpensive, and endlessly versatile – are good year-round, so a book of

recipes on the subject is a useful addition to your library. This one offers a tempting spread of soups, salads, mains (some with meat, some without), sides, snacks and desserts. There are the usual suspects like hummus, dhal, falafel and refried beans but also many new things to try, such as black bean brownies, lentil moussaka and a simple but delicious-looking cheese and lentil pie. There is also quite a lot of helpful information on such things as legume types, storage, soaking, cooking times and methods, and even a little on how to grow them and their historical significance. *Food editor Sally Butters*

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2014 SACRED HILL HALO HAWKE'S BAY CHARDONNAY

One could chalk up the intense flavours of Sacred Hill's HALO Hawke's Bay Chardonnay to its perfect symmetry of delicious fruit and beautiful acidity. Whatever the reason, the newly released 2014 vintage is a drop of heaven on earth.



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AUCKLAND ANDREA WARMINGTON

CRAFT KITCHEN

This lovely cafe at the very top of Ponsonby Road is worth visiting for the interior details alone, including beautiful plasterwork on the lofty ceiling. The food is decidedly healthy and there's a range of paleo options, including paleo doughnuts (I'm not convinced these were a staple of cave people's diets, but they looked delicious nonetheless).

2 Ponsonby Rd, Ponsonby, (09) 3761962, craftkitchen.co.nz



EARLE STREET DESIGN CENTRE

Though the colourful fabrics and wall coverings in this little showroom are for the trade only, we would highly recommend a visit for reconnaissance purposes before consulting with your architect, interior designer or upholsterer. There's also some gorgeous furniture for sale direct to the public, including groovy designs from Chair Obsession.

11 Earle St, Parnell, (09) 309 3080, earlestreetdesign.co.nz



MURANOPLUS

I found myself drawn, like a moth to a flame, to MuranoPlus after driving by one evening; the dazzling showroom, hung with dozens of glittering chandeliers, seemed to glow from the roadside. Inside, it's more beautiful still, as crystal, glass and Murano-style chandeliers from Chandelle, Pendulum and Gino & Achille shimmer overhead.

2 King Edward Ave, Epsom, (09) 377 0576, muranoplus.com

WELLINGTON ANN PACKER



THE DOWSE ART MUSEUM

Ruth Meier is well known in Wellington textile circles for her amazing collection of vintage buttons, and the stories that go with them. Beautiful objects in their own right, it's only fitting they be seen as the stars of their own show: *All That Jazz: Deco Highlights from the Ruth Meier Button Collection* at The Dowse, 11 July to 23 January 2016.

45 Laings Rd, Lower Hutt, (04) 570 6500, dowse.org.nz

THE MINISTRY OF FLOWERS

A flair for flowers led Jutta Chisholm to set up shop in a former power board depot in front of her home, on the main road into Eastbourne village. Blooms (often from her own garden) and bouquets spill out of the wee boutique onto the footpath. Shelves inside are filled with vintage and new china, and goodies by local artisans – cards, textile accessories and woodwork.

105 Muritai Rd, Eastbourne, (04) 562 7019, mof.co.nz



STEPH LUSTED JEWELLERY & OBJETS D'ART

Jeweller Steph Lusted's showroom (check her website for opening hours) is a Victorian cabinet of curiosities, with vitrines displaying miniature sculptures in precious materials. Best known for her bats, bugs and butterflies, she also crafts botanically inspired rings and medical implements – all wearable.

17 Whitmore St, (04) 470 7755, stephlustedjewellery.com

NEW PLYMOUTH ANDREA WARMINGTON

KINA

This contemporary art gallery and store, which features ceramics, glassware, taonga, prints and sculpture by New Zealand designers and artists, has been a stalwart of the New Plymouth arts scene for almost a decade. Luella Raj also coordinates monthly exhibitions held in Kina's lovely, light-filled gallery space. If you can't make the trip to the Naki, their online shop is also well worth a visit.

101 Devon St West, (06) 759 1201, kina.co.nz



BARE THRILLS

It seemed almost every office worker in New Plymouth was toting a lunchbox (cardboard, naturally) from Bare Thrills the day I visited. It's unabashedly healthy and if you're avoiding gluten, sugar or dairy there'll be options galore. We recommend the Mexican Bowl – raw chilli, guacamole, tomato salsa and the house-made slaw – and a beetroot brownie for dessert.

6 Devon St West, (06) 758 6302, barethrills.co.nz



MANIFOLD

Manifold offers a space for "remote" workers to run their business or do their work alongside other independent working professionals with all the amenities and technologies of a modern office – albeit a very stylish one. Although this loft-like co-working space is in the New Plymouth CBD, the fit-out – with exposed brick walls, uneven wooden floors and a sky-high stud – is pure New York. The space is also available for event hire.

21 Devon St West, 021 172 3511, manifold.co.nz

NELSON JACQUETTA BELL



MAITAI WALKWAY

Nelson's Maitai River has finally been given the treatment it deserves as the city council revs up plans for a walkway from the city to the port. Where there was once a narrow track through straggly ngaio on muddy banks, there is now paving, wooden decks, outdoor seating and sculpture. The Maitai Walkway is great for a short stroll, or pack a picnic and set off up-river to make a day of its poplars, parks and still wintry pools.

Access from the Nelson i-Site, 77 Trafalgar St

MORRISON STREET CAFE

Once a tiny bolt-hole in the street of that name, the Morrison Street Cafe has been in its current Hardy Street location long enough to become a favourite for weekend brunches (try the salted caramel pancakes), excellent coffee and a trademark tangy lemon slice. There's even a little recipe book that's a perfect Nelson holiday memento.

244 Hardy St, (03) 548 8110, morrisonstreetcafe.co.nz

THE STOCK MARKET

Word of mouth is triumphing over an unprepossessing location in Richmond's industrial area for The Stock Market. Carol Drummond is living her dream behind the sewing machine, running up stylish originals in natural fibres and colours amid an eclectic range of furniture, art and bric-a-brac. I spotted leather suitcases, apothecary jars, silk light fittings, crockery bowls, cushions, refurbished stools and sheer tartan wraps.

31 Beach Rd, Richmond, (03) 544 1988



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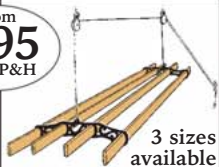
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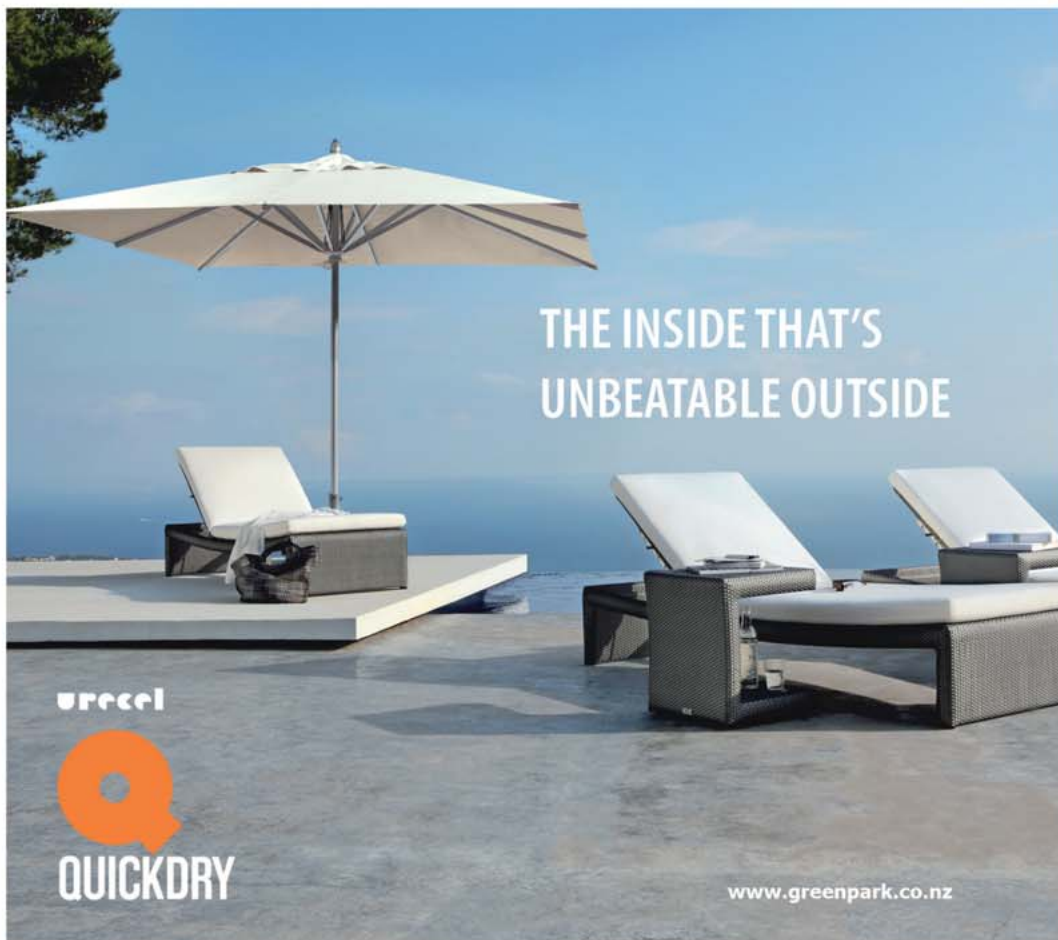
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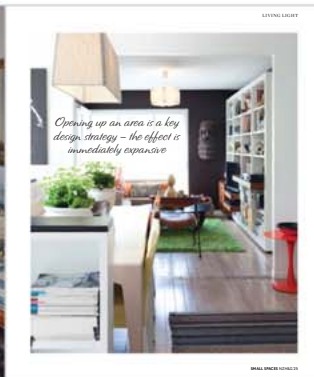
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THE RENOVATION ISSUE

In August, we're (almost) all about renovating. We visit six homeowners who've been there, done that – and lived to tell their story about transforming with bright colour (above), creating spaces for art (below left) and building a magical courtyard garden (above right). For a bit of R & R after all the hard work, we escape to a fabulous Kiwi holiday home in Uruguay (below right) and indulge in a spicy gingerbread tart.



AUGUST ISSUE ON SALE 20 JULY

FINISHING TOUCHES

Often created to mark important life events such as the birth of a child or marriage, quilts have long since shrugged off their homespun image and become covetable, cherished objects – contemporary as well as traditional – that are worthy of framing. Our quilt-inspired graphic was based on the traditional Log Cabin pattern. To make it, we cheated a little and used strips of folded fabric secured with fabric glue; paper strips would work equally well if you want to knock up a colour-matched artwork for a room in no time at all. But if you have time – and are a keen, but not necessarily experienced quilter – it would look fabulous sewn and secured to a backing. All props stylist's own.

SPREAD THE JOY

The quilt is confined to bed no longer

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PHOTOGRAPHS BELINDA MERRIE



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